

## MENGELBERG MAY NOT RETURN NEXT YEAR TO OLD POST

Reported Negotiating With San Francisco as Tempest Is Stirred Over Orchestra Criticisms — Meeting of Philharmonic - Symphony Board to Face Prickly Situation — European Tour Involved in Discussions of Controversy, with Uncertainty as to Leadership Now Reported

WHETHER Willem Mengelberg will return to America next season as one of the regular conductors of the New York Philharmonic-Symphony has become a question of absorbing interest in Manhattan, with the ruddy little Hollander reported as openly dissatisfied with the condition in which he found the orchestra after the departure of Arturo Toscanini, and with Toscanini reported from abroad as resenting criticism at the hands of his colleague.

Co-incidental with the possibility that the board of directors of the New York Philharmonic Symphony Society, at its annual meeting later in the month, may consider making an important change in the conductor personnel, is a report that Mr. Mengelberg may go to San Francisco in succession to Alfred Hertz, who recently resigned as conductor of the San Francisco Symphony. Many rumors have been circulated as to plans for Mr. Hertz's successor, among conductors prominently mentioned being Bruno Walter and Leo Blech. Whether Mr. Mengelberg himself has made any overtures in this direction has not been revealed.

One of the immediate results of the tempest in the teapot over remarks attributed to the Hollander at Philharmonic rehearsals and to friends among supporters of the orchestra has been a clouding of the European tour. It has been taken for granted that Mr. Toscanini would conduct all concerts of the orchestra abroad. Among the grievances advanced for Mr. Mengelberg by persons who have been inclined toward his side of the controversy, is one based on the circumstance that he was not invited to share in this tour. A statement credited to the management of the orchestra left a loophole with regard to the tour, it being said that there had been no final settlement with regard to who was to conduct particular concerts in Europe.

A movement has been in progress, it is known, to raise a special fund to pay the cost of an extra series of concerts for the tour, to be conducted by Mr. Mengelberg. From one source, it has been reported that the fund is now complete, but whether the board would consider the proposal was regarded as doubtful because of possible conflict with Toscanini, with whom the situation already is considered somewhat delicate.

At his first rehearsals, after his re-

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turn to America in December, Mr. Mengelberg is reported to have expressed disapproval of the manner in which the orchestra had been rehearsed, with some particular references to the sort of signals he expected his men to respond to, and what they need not expect from him, as a conductor. These remarks, and some others said to have been made to persons of official or social connection with the orchestra, are understood to have been relayed to Mr. Toscanini. The famous Italian is said to have expressed doubt as to whether he would care to return to the orchestra next season if his work had to be submitted to the criticism of his colleague.

Mr. Mengelberg was unable to conduct two concerts of the Philharmonic because of illness at the time the controversy first became a public one, his place being taken by Hans Lange, associate conductor; but he returned to leadership of the ensemble last week. He has engaged passage on the Paris, sailing Jan. 24, after the last concert of his period of eight weeks with the orchestra. Bernardino Molinari has arrived from Italy for a period of five weeks, the Philharmonic's third con-



Willem Mengelberg

ductor, with Mr. Toscanini scheduled to return for another period of eight weeks at the end of the season, leading directly into the European tour.

Criticisms in the press of Mr. Mengelberg's performances, the most severe he has received since he became a conductor of the Philharmonic and a prime favorite with New York audiences half a dozen years ago, have generally been regarded as being a contributing factor to the disturbed situation.

Among those mentioned for a possible vacancy in the Philharmonic staff, Thomas Beecham and Wilhelm Furtwängler have been the most frequently discussed as conductors already known to New York audiences.

## Rochester Symphony Plays Four New Works by American Composers

Dr. Howard Hanson Gives Program of Novelties—Mason's "Chanticleer," Royce's "Far Ocean" and a Scherzo by Beryl Rubinstein Please—Josten Work Found Somewhat Long

ROCHESTER, N. Y., Jan. 5.—A concert devoted to works by American composers was given on Dec. 19 at Kilbourn Hall, Dr. Howard Hanson conducting an orchestra of sixty-five members of the Rochester Philharmonic in a program of four works for symphony orchestra. The hall was full, in spite of inclement weather, and four or five hundred people who asked for tickets during the week had to be turned away.

The opening number was the Festival Overture, "Chanticleer," by Daniel Gregory Mason. It was given a spirited rendering by the orchestra, and received prolonged applause from the audience. Dr. Mason was present and bowed his acknowledgments.

Werner Josten's Concerto Sacro for strings and piano followed. Dr. Hanson and the orchestra gave it a sym-

pathetic reading, and there were some fine spots in it, but it was too long by far. It was in four parts and took about forty minutes to play, and somewhat taxed the attention of the audience.

Beryl Rubinstein's Scherzo for Orchestra was clever, attractive and well handled orchestrally. The composer was present and received a cordial greeting from the audience. Mr. Rubinstein is on the faculty of the Cleveland Institute of Music and his Scherzo was first played by the Cleveland Symphony Orchestra in 1927.

The last number was the most poetic of the four—Edward Royce's symphonic poem, "Far Ocean." It was played here last June and attracted so much interest that Dr. Hanson decided to repeat it. It is a picture of a summer sea with long rolling billows and a storm in the distance. The audience liked it and greeted the composer cordially. Mr. Royce is on the Eastman School of Music faculty.

Included in the program was the usual slip for the audience to vote on as to which one in their opinion the Eastman School of Music should publish. Dr. Hanson is to be congratulated upon the extent of the public interest in these concerts.

M. E. W.

## CHICAGO WELCOMES 'CONCHITA' REVIVAL AND STILES DEBUT

Civic Opera's Fortnight Enlivened by New Year's Gala of Zandonai Opera, with Raisa Achieving Success as Fiery Heroine—Bow of American Soprano as Elsa, Seasonal Return of "Don Giovanni" and Début of New Italian Tenor Are Other Features

CHICAGO, Jan. 5.—Conforming to the established tradition of ushering in the New Year with a performance of especial interest, the Civic Opera presented Riccardo Zandonai's four-act opera, "Conchita," for the "gala" of Dec. 31.

The work, first produced in Milan in 1911, was virtually a novelty to Chicago, since it had but one previous performance here, in 1913. The title rôle was then sung by Tarquinia Tarquini, who also gave the piece two performances in Philadelphia and a few times in other American cities. The other two principal parts in the earlier production were assigned to Charles Dalmores and Louise Berat. For the Civic Opera revival, Rosa Raisa, Antonio Cortis and Maria Claessens were assigned the leading rôles, and Roberto Moranzoni conducted.

The libretto is the work of Maurizio Vaucaire and Carlo Zangarini, who used as the basis of their drama Pierre Louys' novelette, "La Femme et le Pantin" ("Woman and Puppet"). The adaptation, however, is not a literal one of that frank study of feminine psychology, for a prefatory note informs one that "the authors have deliberately toned down the original character of the heroine, for reasons theatrical, psychological and æsthetic. . . . What in the novel is moral insensibility becomes, in this version, pride in purity under the appearance of vice." The story enumerates various incidents in the love of Conchita, the cigar maker, and her wealthy but tactless lover, Mateo, ending in a final victory of male over female by means of a soundly administered beating.

Sixteen years ago the music of Zandonai was considered slightly in advance of the times. Today it demands no consideration on the score of novelty. It is not music of any great degree of originality, nor of any particular individuality. Its Spanish atmosphere is pleasant, but, after one has become acquainted with the music of Albeniz, De Falla and Turina, it does not strike the note of authenticity. Yet the score as a whole has been wrought with commendable variety, and can scarcely ever be charged with genuine dullness. Its chief lack seems to be the absence of any fundamental principle of structure, episode being piled upon episode without any apparent idea of

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Photo International Newsreel

This unusual assembly of operatic artists was a tribute to Mme. Frances Alda, who sang her farewell at the Metropolitan Opera House on Dec. 28. She appeared as Manon in "Manon Lescaut." The artists are (left to right) Edward Johnson, Giulio Setti, chorus master; Antonio Scotti, Lucrezia Bori, Pavel Ludikar, Frances Alda, Lawrence Tibbett, Beniamino Gigli, Adamo Didur and Giovanni Martinelli, all associates in opera of the retiring diva.

## Alda's Farewell to Metropolitan Brings Flowers and Testimonials

A MULTITUDE of floral tributes and presentations of a more formal order marked the "farewell" performance of Frances Alda in Puccini's "Manon Lescaut" at the Metropolitan Opera on Saturday afternoon, Dec. 28. The public gave a very affectionate leavetaking to the soprano, who in November had announced her intention of leaving the opera house where she had sung for twenty-one years, to devote herself to radio broadcasting of operas.

After the second act many corsage bouquets were tossed from boxes, and Mme. Alda was recalled to bow repeatedly, first with Gigli and De Luca, her co-artists, and then in several curtain calls alone.

### Parchments Are Presented

After the opera there was a presentation, before an applauding audience, of an illuminated parchment from the soprano's fellow artists at the Metropolitan. Antonio Scotti, who has been with the company longest of any singer, tendered the parchment and a kiss of fellowship. "Here is a little souvenir from your colleagues with deep regrets at your departure," he said. The scroll read as follows:

"Expressing the feeling of deep regret with which we, her colleagues in the Metropolitan Opera Company, see so distinguished an artist and sympathetic comrade retire from the Metropolitan stage; and assuring her of our continued friendship and our sincere wishes for her further success in new fields of artistic activity."

Another parchment was presented by the "backstage" technical staff, saying:

"As an expression of appreciation on the part of the heads of departments 'backstage' of the Metropolitan Opera Company, for her unvarying graciousness to them in their efforts to cooperate with her, as well as of their deep regret to see so distinguished an artist retire from the organization of which for many years she has been an ornament."

Wreaths were presented as farewell testimonials from the management and the board of directors of the company.

### Singer Replies

In a brief reply, Mme. Alda said:

"I am overwhelmed. My heart is too full for speech. All I can do is to express my love and gratitude to you all."

"In all my years here I have always tried to give the best that God gave me, and in my new field of broadcasting I will do the same. Please now and then tune in on your radio."

"So this is not good-bye but just au revoir. I say it with its best—and oldest—meaning: May God be with you."

Various members of the company, including Bori, Martinelli and Tibbett, came forward to shake hands with the singer. Mme. Alda was compelled to make another short speech to the audience, in which she wished them a happy New Year. Backstage the singer was photographed alone and with Miss Bori and Messrs. Scotti, Tibbett, Martinelli, Didur, Edward Johnson, Pavel Ludikar, and Giulio Setti, the chorus master; then with Otto H. Kahn, chairman of the Metropolitan's board of directors. Later Mme. Alda was hostess at a reception in her apartment at the Mayfair.

### To Write Book

Mme. Alda stated that, while she had bade farewell to the Metropolitan Opera Company, she was not retiring from opera and expects to appear in Europe later. She will devote a portion of her time to writing a book, telling of her twenty-one years at the Metropolitan, which is to appear in the spring.

The singer made her debut at the Metropolitan on Dec. 7, 1908, in Verdi's "Rigoletto," with Caruso, Homer, Amato and Didur. The two last-named singers were in the audience on Saturday afternoon.

Mme. Alda was born in Christchurch, New Zealand, in 1883, studied with Marchesi in Paris, made her debut there at the Opéra-Comique in 1904 in Massenet's "Manon," sang in Brussels and later went to La Scala at Milan, where Mr. Gatti-Casazza engaged her for his first Metropolitan season. She was married to Mr. Gatti-Casazza in 1910 and divorced from him by a Mexican decree in the summer of 1928. She is singing leading roles this season in the first broadcast of Puccini's operas. Mme. Alda announced that she would sing also in musical film productions.

## MUSIC TEACHERS CONDEMN RADIO

### See Menace to Education and Ask Federal Inquiry

CINCINNATI, Jan. 5.—Declaring that radio broadcasting at present is a menace to music education, the Music Teachers' National Association, holding the annual meeting of its fifty-third year, Dec. 26-28, in Cincinnati, forwarded a resolution to Lyman Wilbur, Secretary of the Interior, urging the appointment of a committee to study the problem.

"The Radio in Music Education" was one of the two major topics of the convention and occupied the entire session on the 26th. The communication to Secretary Wilbur, signed by the retiring president, William Arms Fisher, read, "The M. T. N. A., now holding in Cincinnati its fifty-first annual meeting, wishes to register its conviction that the present situation of radio broadcasting as related to music and music education is so full of serious danger as to demand the careful consideration of the finest group of music educators that can be gathered in the nation. We therefore urge the appointment of an advisory council of the highest standing to study this pressing problem."

The second topic before the convention was "Class Piano Teaching." The assembly was addressed by William Braid White on "Music Made Visible," which he illustrated with demonstrations in diagrams of the different qualities of tones. Prof. Theremin, the other guest speaker, gave a demonstration of his invention.

Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., was unanimously elected by the executive committee, to succeed Mr. Fisher, who completed his second term of office at this convention. Russell V. Morgan of Cleveland became the new vice-president. New members of the executive committee are Peter W. Dykema of New York, C. Hugo Grimm of Cincinnati, and Leon Miller of St. Louis. The 1930 meeting will be held in St. Louis.

Mr. Fisher's efforts to bring the State Music Teachers' Associations and the national body into closer cooperation, resulted in the formation of an advisory council to the M. T. N. A., of which presidents of state associations will be ex-officio members. Mrs. Alberto Reardon of Youngstown, Ohio, president of the Ohio Music Teachers' Association, was chosen by the executive committee to be the first chairman.

### Jacques Gordon Resigns as Concertmaster of Chicago Symphony

CHICAGO, Jan. 5.—Jacques Gordon, concertmaster of the Chicago Symphony since 1921, has tendered his resignation. It has been Mr. Gordon's desire for several years to devote himself entirely to the field of chamber music, and the endowment recently granted the Gordon String Quartet by a group of wealthy music patrons makes his present move possible. A farm near Canaan, Conn., has been purchased for the use of the organization, and the members will live there with their families, devoting their entire time to rehearsal. Mr. Gordon will finish the present season with the Chicago Symphony Orchestra. A. G.



Howard Hanson, New President, Music Teachers' National Association

## STYLIZED "FAUST" IS SUNG IN ENGLISH

### American Opera Company Begins New York Engagement

Opening a week's engagement, the American Opera Company presented its highly stylized version of Faust at the Casino Theatre Jan. 6, in the form in which New York first saw this American-born and English-singing group give Gounod's opera two years ago on the occasion of the company's previous visit. Once more the old and philosophic Faust of the first scene and the rejuvenated cavalier thereafter were sung by different tenors. The scene where Faust first sees Marguerite, traditionally taking place on the village green, was again transferred indoors to the village tavern. Mephistopheles, being a cagey gentleman in the American Opera Company's eyes, appeared in a different guise appropriate to his differing surroundings and assumptions of character. Siebel, a part usually allotted to a contralto, became a tenor.

With these now familiar changes, the opera was given with artistry and spirit. The young actors and actresses threw themselves wholeheartedly into their parts, sang more than agreeably, and were dramatically effective.

Natalie Hall once again projected for New York the character of Marguerite, bringing skill and feeling to the Jewel Song. John Moncrieff was an agile, sonorous Mephistopheles, in all his various miens.

Charles Kullman opened the opera as the aged scholar, and Clifford Newdall assumed it after the bargain with Mephistopheles. As Martha Harriet Eells contributed to the ingenious quartet with the devil, Marguerite and Faust, Louis Yaeckel, taking the transformed role of Siebel gave an interesting performance. John Uppman served resonantly as Valentine and Norman Oberg as Wagner. Isaac Van Grove conducted before an audience which was enthusiastic in its reception of Vladimir Rosing's well directed production. Z. F.

### Littau Succeeds Rapee at the Roxy

Erno Rapee, conductor of the Roxy Symphony Orchestra, has resigned after 10 years' association with S. L. Rothafel, to assume the musical direction of all of the Warner Brothers' interests. Joseph Littau will succeed him.



## Touring in the Antipodes Holds Romance

**After Giving 49 Concerts in Australia, Dusolina Giannini Returns to Tell of Friendly and Delightful Audiences — Colorful Scenes of the Bush Country Mingle with Urban Setting in Singer's Travel Diary**

IN Australia, Dusolina Giannini discovered, an artist comes to know her audiences personally. By the middle of her fifth concert in Sydney, just ten days after her arrival from America, the dark-eyed soprano began to feel as if she were entertaining at the house party of a friend. In the crowded Town Hall—it seats 3500—she recognized so many faces that the unfamiliarity of the rest seemed like an oversight on the part of a busy hostess. She could identify people who had come once, twice, three and four times before to hear her. Others she remembered having met backstage after a previous concert, and more than a handful who, after a fashion prevalent in civilized countries, had brought around programs to be signed.

The greenroom was filled with flowers and with the people who sent them—the professional and social leaders of the city whom she had met at official receptions, and the ordinary concertgoers. It was just one of the eleven concerts she was scheduled to give in three weeks; but, when she left the hall, knots of people were waiting to see her go, and at the stage door still others cheered her into her automobile.

### Visiting Artists Lionized

That is how Australia treats a musician. The country is music-starved, Miss Giannini observes. When it gets an artist it turns out like America receiving a visiting prince. The local custom of having one artist make so many appearances in a short time helps to create a feeling of acquaintanceship between the musician and the listeners.

Max Levine, who traveled with Miss Giannini as representative of her American managers, the Daniel Mayer office, and who knows Australia from previous musical tours, estimates that 10 per cent of the audiences go to every concert in the series and 50 per cent go to half of them. No wonder they began to look familiar to Miss Giannini from the stage!

Sydney asked its visiting singer for an entire program of German lieder. Miss Giannini wanted a small hall for that intimate type of song. The local manager, if the concert were to be given elsewhere, had to be assured of his guarantee. The committee commandeered the Conservatorium of Music, raised the necessary £500 for the manager, and had their German lieder so successfully that the guarantors received back every penny of the money advanced.

En route to Melbourne children suddenly burst into the compartment of Miss Giannini and her party—her accompanist, Mollie Bernstein; her assist-



*Dusolina Giannini, American concert and opera soprano*

*At the right, she presses one of her own records in the "His Master's Voice" factory at Sydney*

*Below, she is seen with Marks Levine, manager of her Australian tour, and Rangī, Maori guide, who entertained them in New Zealand*

ing artist, Sol Deutsch, violinist; her mother, and Mr. Levine. They brought bouquets of words and flowers. They had not heard Miss Giannini. They had just read about her in the Sunday sections. But they were sure they loved her. So they looked up her train schedule and lay in wait to say so!

### Canticles in a Convent

In a Melbourne convent Miss Giannini gave a concert for 2000 Catholic sisters, gathered from all the neighboring towns. The Papal Delegate was on the stage, and outside in the courtyard parochial school pupils listened and looked through the open windows. Afterwards the sisters presented their guest singer with a gold crucifix.

Canberra, the new capital of Australia, initiated concert activities in its recently finished auditorium with Miss Giannini's recital. The president of the senate welcomed the singer and her party, to show her through the new government buildings, and to guide her around the newly laid out city, started five years ago. Like our own Washington, it is being built specifically as government headquarters.

Everywhere the Giannini party was claimed for official receptions by the American diplomatic staffs and by the Italian diplomats, who claimed her because of her ancestry. Women's clubs and musical clubs received them on other days.

### In the Land of the Maoris

In Sydney, His Master's Voice, the Victor record plant, gave a reception to Miss Giannini, one of their artists. After an inspection trip through the factory, Miss Giannini pressed one of her own records and carried it home as a souvenir.

In New Zealand the party went



sightseeing among the Maoris, the lithe dark-skinned brown folk who are reputed to be the most intelligent of the South Sea Islanders. Rangī, the belle, the prima donna and guide of the tribe, was their hostess. The straw-skirted girls, striking bells against their thighs, gave strongly rhythmic dances. The outstanding voices of the community sang their tribe's fine folk lore. Miss Giannini reciprocated in the best way possible: she sang, too. In her American programs of the coming year there will be recollections of that mountain visit, for some of the Maori songs are being arranged for her.

In the five months she spent in Australasia, Miss Giannini gave 49 concerts. From Sydney, at one end of Australia, to Perth, which is 3000 miles and a six days' journey away, she found her audiences much interested in modern music, interested and curious, because they hear little of it. She introduced to them the lyrics of Respighi and Cimara. Because she believes that the best modern songs today are being written in America, Miss Giannini's programs included music from the United States. This included songs of Frank La Forge, Sidney Homer, A. Walter Kramer and others.

Homeward bound, the party stopped off in Honolulu for one concert and a day of sightseeing. Now Miss Giannini is back to the American habit of one-night stands. She wishes she could have brought from the other side of the world the spirit that brings the concert-giver and the concert-goer into close and friendly contact.

ZELMA FRIEDMAN

## LOS ANGELES HAS SEASON OF OPERA

**Symphony Orchestra Also Provides Excellent Musical Fare**

LOS ANGELES, Jan. 5.—The pre-holiday days were considerably enlivened by major musical events, notably the nightly performances of the Columbia Grand Opera Company, which began its three weeks' season in the Biltmore Theater on Dec. 2. The company, organized by Alexander Bevani, should provide real enjoyment to the Coast cities which it will visit in the forthcoming months.

The personnel includes many excellent artists. Tina Paggi and Gennaro Barra appeared as the chief protagonists in "Traviata." "Carmen" introduced Louisa Caselotti, a young Los Angeles singer, as the heroine. Nino Piccaluga made a good showing as Escamillo. The Rigoletto of Galileo Parigi remains one of the outstanding delineations heard here. The Gilda was Miss Paggi. "Zaza," "Don Pasquale," "Trovatore," "Andrea Chénier," "Lucia," "Cavalleria Rusticana," "Pagliacci" and "Faust" were the other operas given, and the presentations were generally on a high plane of excellence. Much credit is due Alberto Conti, the conductor, for his musical discernment and his indefatigable industry. He directed all performances.

The Philharmonic Orchestra, conducted by Artur Rodzinski, and with Gregor Piatigorsky as 'cello soloist, won a signal success in its fourth pair of concerts on Dec. 5 and 6. Mr. Piatigorsky was forced to break the no-encore rule and give two extras after his playing of Dvorak's Concerto in B Minor.

The 'cellist joined Emil Ferir, viola player, in the first performance at these concerts of Strauss' "Don Quixote" Variations. Other numbers were Humperdinck's Overture to "Königskinder" and Casella's Rhapsody, "Italia."

On the following Sunday, Alexander Kosloff was the piano soloist, playing Grieg's Concerto in A Minor. A Los Angeles artist and teacher, he commands a fleet technic and flowing style.

Nina Koshetz paid her first visit to Los Angeles last week and cast the spell of modern Russian composers over the first Pro Musica audience that met in the Biltmore Ballroom on Dec. 16. Songs by Glinka, Rimsky-Korsakoff, Cui, Moussorgsky, Scriabine, Stravinsky, Rachmaninoff, Medtner, Achron and others made up the program. The singer and her excellent accompanist, Ariadna Mikeshina, had an enthusiastic reception. H. D. C.

### New Orleans Choral Society Opens Ticket Campaign

NEW ORLEANS, Jan. 5.—At a meeting of the Greater New Orleans Choral Society recently, it was decided to organize a ticket-selling campaign for the first concert, scheduled for Feb. 10. The members were urged to become salesmen for the society. Talks at the general assembly after rehearsal were made by M. A. Carso, chairman of the civic and music committees, Association of Commerce, Wilson Callendar, the choral society's publicity chairman, and Herman Hiller, its president. The society now numbers 530 members.

W. S.



## "Sadko" Spreads Rich Banquet of Slavic Folklore

Forthcoming Novelty at the Metropolitan Offers Gorgeous Feast of Exotic Splendor for Eye and Ear—Rimsky's Sixth Opera, Never Heard in Its Entirety in United States, Is Distinguished by Brilliant Scoring and Use of Traditional Parlando Derived from Epic Sources

By Kathleen H. B. de Jaffa

WHEN "Sadko," Rimsky-Korsakoff's brilliant pageant of legendary Russia, is produced by the Metropolitan Opera for the first time in America in its entirety, during the early part of January, something relatively novel both in content and musical dress will find its way to Broadway's lyric stage.

Not only is this "lyric legend," as the composer styled it, new to New York (only some detached scenes in a concert version having been given by the Schola Cantorum under Kurt Schindler, in 1924-5), but it presents elements of notable originality.

In its story, it is more colorful and bizarre than the same composer's "Snegourotchka," which Mr. Gatti produced with memorable sumptuousness some seven or eight seasons ago. So that, as envisioned in a series of décors by Soudeikine, it should provide a gorgeous spectacle, with ballet elements presumably playing their part.

Musically, also, this novelty is original. The score, which is distinguished by opulent scoring and brilliant folk rhythms, contains a highly individual recitative style, the so-called *bylina*, which survives from early days of Slavic minstrelsy. The Russian *bylina* is the Russian epic song, comparable to the lays of the ancient bards or poets, who sang or recited the memorable deeds of their kings and heroes.

Rimsky wrote fourteen operas of which this is the sixth. The story of Sadko, the legendary singer of sweet songs who was thrown overboard from a boat on the sea in order to save his fellow-voyagers from destruction, and thereafter charmed the Sea King and the latter's fair daughter by his playing on the gousla, is an old one in Slavic folklore. It has certain parallels with so ancient a legend as that of the prophet Jonah (possibly adapted from the sagas of Nineveh by the Biblical writer).

### A Complex of Folk Tales

In 1867, as a youth of 23, Rimsky had written his tone poem on the same subject. The opera, however, dates much later. Towards the spring of 1895, the musical material of the opera "Sadko" had matured in the composer's mind and the libretto was almost completed. For this work Rimsky-Korsakoff had scanned and used as a basis variations of the *bylina*, semi-historical, semi-legendary of "Sadko," The Wealthy Merchant, contained in a collection of legends, popular songs and traditions, by Kirscha Daniloff, Rybnikoff and others, as well as the fairy tale of "The King of the Seas and the

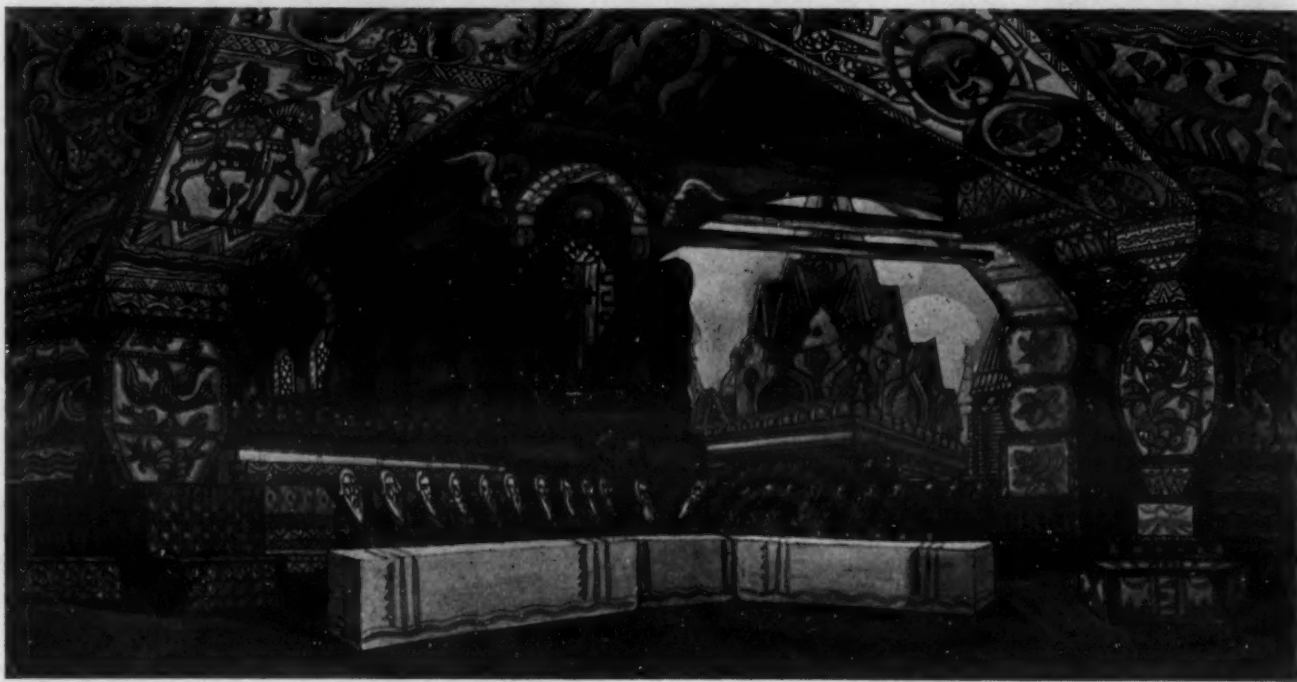


Photo by Gray

Soudeikine's Setting for the First Tableau in the Council Room, Where Sadko Confronts the Merchants. The Heavy Log Construction Is to Be Noted

Pale Wassilissa" (Afnassief's "Russian Fairy Tales"). Several incidents are likewise traceable to the Sibylline Books ("Golubinaya Kniga"), or the "Dove Book," as well as to the story of "Tjerentij, the Merchant."

The result is an opera which for imaginative glow is hardly to be surpassed in all the lyric drama save by one or two of Rimsky's other creations, notably "Trai Saltan" and "The Invisible City of Kitesch."

The animated life on the stage, its constant change of dramatis personae, its group of pilgrims, wandering comedians, soothsayers, and women, and the bringing of them together in conjunction with the clear symphonic form of the music, is a delight to both ears and eyes.

The fantastic scenes of the tableau on the banks of Lake Ilmen, with the Sea Princess's narrative, the catching of the gold fish, the Intermezzo preceding the scene in the submarine realm, the dancing little rivers and gold fish, the procession of the water

monsters, the wedding around the cyttus bush, the introduction of the last tableau, all give us the glorious coloring of the fairy tale.

### Fantasy Richly Overlaid

There are seven tableaux. The opera opens with a great banquet given by the Sheriffs of the City of Novgorod, the Great, to welcome the merchants from over the seas, who have come to the markets of Novgorod, laden with all the treasures of Orient and Occident. Sadko, a youth comely to see, whose sole fortune consists of his gousla (a sort of Slavonic harp), is bidden to the feast to regale the merchants with the ancient lays of Novgorod. He sings some of the old lays and then breaks into a strain of his own and upbraids the merchants and sheriffs for beguiling their time in gorging and drinking, saying: "Had I your money and the friendships you hold, I would make use of both to buy up the whole of Novgorod, load all the merchandise on ships, and sail away

on the seven seas in search of new markets!" The sheriffs and some of their guests are deeply offended by the musician's impudence and turn him out into the streets amidst the jeers and laughter of the assembled crowd.

Sadko wanders down to Lake Ilmen and pours out his soul in song to the clear waters. The white moon rises and silvers the lake's gentle bosom. A little ripple breaks into a pool of light, from which rises the Sea King's daughter, the Princess Volkhova, followed by her sisters and attendants. Sadko thinks he is in a trance, but Volkhova reassures him, telling him that his music had ravished her heart and called her to him. They pledge their troth; but dawn is rising and they must part. As a token of her love, Volkhova tells Sadko to cast his net into Lake Ilmen and draw forth three fishes with golden scales. These will betoken his luck. She bids him farewell and, promising that they will meet again, returns with her sisters into the depths of the lake.

### A Slavic "Fish" Story

Sadko goes back to the city and recounts to the merchants the wonders that have befallen him. He wagers with them that he will catch the gold fish. They accept—the stake being his life against all their worldly possessions. Sadko and some of the merchants row to the middle of the lake. Sadko casts his net and draws it into the boat; entangled in the meshes are the three gold fish. They return to the shore and to the stupefaction of the Novgorodians, the golden-scaled fish turn into gold bullion. The merchants are in despair, as they have now become beggars. Sadko has pity on them and returns their riches magnanimously. In accordance with real Oriental splendor Sadko arrays himself and his companions in gorgeous robes. They load their ships, of which there are thirty, and one in the lead (the Hawk, Sadko's ship), and roam the seven seas to conquer all the foreign markets.

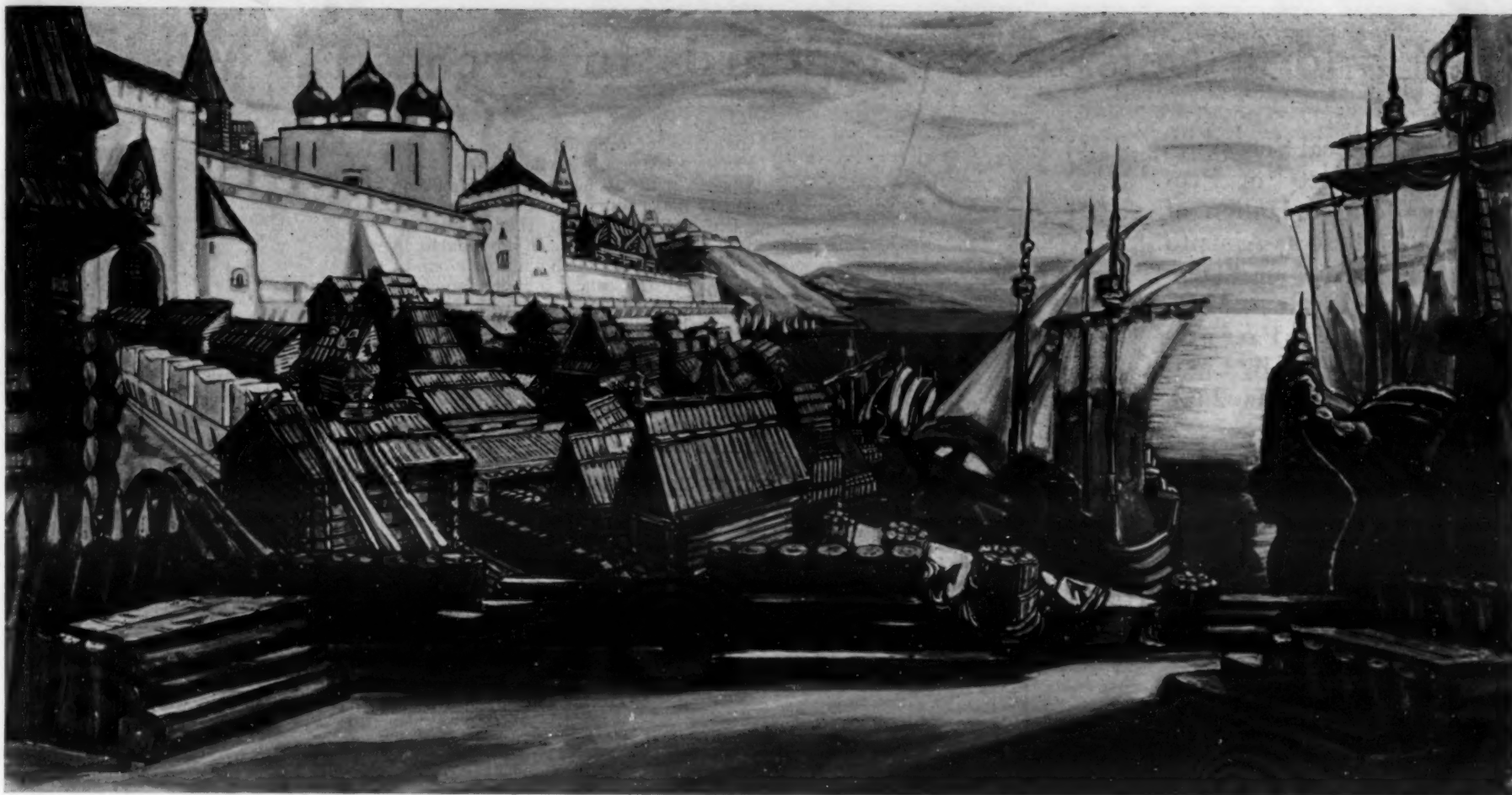
For the purpose of the opera story,



Photo by Gray

A Glimpse of Soudeikine's Curtain, Which Sets the Mood for "Sadko." The Artist Aims to Symbolize Here a Struggle Between Christianity and Paganism





The Market Place of Novgorod, as Visioned by Soudeikine in His Décor for the Metropolitan Production of Rimsky-Korsakoff's "Lyric Legend" Photo by Gray

the River Volkhova has not yet come into being, and Sadko, in order to gain the open sea, has to have his ships carried overland from the far shores of Lake Ilmen to reach one of the navigable rivers which empty into the Black Sea. According to some variants of the old legend, Sadko made his way through the River Volkhov, Lake Ladoga and the Neva to gain the open sea. Be this as it may, the opera story has to ignore the existence of the River Volkhova, until Princess Volkhova metamorphoses herself into the river, thus opening up to the good Novgorodians the route to the sea!

#### Submarine Romance

After having navigated the seas for twelve years, Sadko is called to account by the King of the Seas for having omitted to pay him tribute. Sadko and his companions lower into the sea barrels of gold, silver and what-not of treasures amassed on his journeyings; but the King will not be appeased. They draw lots to discover who shall be thrown overboard as a peace offering; and the King refuses all Sadko's companions. But one alternative remains, and that is for Sadko to descend to the lowest depths of the sea in person. He is lowered on a silver plank and remains standing on the waters, whilst his companions bid him farewell and return to Novgorod.

The waves mount high, and Sadko sinks lower and lower into the sea, till he reaches the bottom. There he sees before him the stately, azure Palace of the King of the Seas. He enters. The King and the Queen are seated on their thrones, whilst Princess Volkhova, who has been waiting all these years for him, is seated at her wheel, spinning seaweed, surrounded by her sisters and attendants, who are braiding wreaths of sea-flowers. The King upbraids Sadko for his delinquency. Volkhova intervenes, beseeching her father not to vent his fury upon Sadko, but

bid him sing his most beautiful airs. The King acquiesces and is so enchanted by Sadko's music that he gives him his daughter, Volkhova, in marriage.

The marriage festival is prepared and the king's faithful long-whiskered heralds are bidden to assemble all the living creatures of the deep. At the call of the bugle they appear in a procession: sea monsters great and terrifying, all fish, down to the small fry. The king orders Sadko to play his most entrancing dance airs, for he wishes all the denizens of his kingdom to be merry on this auspicious day. Sadko takes his gousla and tunes up a merry dance, so captivating in its rhythm that all the inhabitants of the deep start swaying and dancing to his tune, and, as Sadko's music grows wilder and reaches an *allegro furioso*, the dance breaks into a frenzy, during which the king, having joined the queen in a mad caper, unchains the waters of the oceans, which lash in wild billows against the defenceless shores. He orders the hurricanes and cyclones to sweep over sea and land and to spare neither ship nor the wretched human race.

#### Marvels of Transmutation

In the midst of this pandemonium appears the apparition of the ancient hero, dressed as a pilgrim. With his wand he knocks the gousla out of Sadko's hand, and the dance stops as if by magic. The ancient hero upbraids the king for his wanton conduct and forces him to abdicate his throne forever. He tells Sadko that, instead of entertaining the inhabitants of the deep seas, he had better go back to Novgorod and sing the praise of that wonderful city. Then, turning to Volkhova, he orders her to transform herself into the River Volkhova.

So the honeymoon of the lovers is spent in a vertiginous journey back to the banks of Lake Ilmen. Here Volk-

hova gathers rushes for Sadko's bed and sings him to sleep with a lullaby. At the break of dawn, she rises, kisses Sadko for the last time and dissolves into the roseate mist.

Sadko is awakened by the voice of his wife, who sobs out her grief at his loss. He goes to her, consoles her and promises never to leave her again. As they stand in the meadow in the morning sunshine, they hear the mighty rush of the laughing waters as they sweep over the meadow and golden sands. Sadko, turning to his wife, tells her that it is the Princess Volkhova metamorphosed into the river which opens to the Novgorodians the road to the sea.

#### A Characteristic Score

The composer has broadly developed the fantastic element of his "Sadko." In this opera there are skilfully-wrought and complex folk scenes, such as occur in Tableau IV. Perhaps, as a matter of brilliancy and splendor, this tableau could hardly be surpassed, especially in the scene "Gold! Gold!" In Rimsky-Korsakoff's own opinion, the variations of the Princess's cradle song, her farewell to Sadko and her disappearance are the best pages of his music of a fantastic nature.

The composer applies a system of leading motives in "Sadko" to a considerable extent, and always very successfully. The comparative simplicity, harmonic and modulatory, in the realistic portions of the opera and the acute refinement of harmony and modulation in the fantastic portions of the opera have their parallels in the composer's earlier works, such as "Mlada" and "Christmas Eve." But the feature that singles out "Sadko" from amongst all his operas, is the *bylina* epic of legendary recitative. This recitative is characteristic to an intense degree. It is not kept up in a conversational tone, but as a sort of traditionally regulated narration of par-

lando-singing, of which the roots go back to the declamation of Riabinin's *bylinas*. Running through the opera is this vein of recitative; it imparts to the work a strong national and historic character which can, perhaps, only be fully appreciated by a Russian. The chorus in 11/4, Niejata's *bylina*, the choruses on the ship, the melody of the verse about the "Golubnaya Kniga" ("The Dove Book"), are all details which further impart their character, national and historic, to this opera.

#### Berlin Music Firm Observes Jubilee

BERLIN, Dec. 27.—The firm of Berlin music dealers, Raabe & Plathow, is celebrating its fiftieth anniversary on Jan. 2. It was founded in 1880 by Moritz Raabe and Georg Plathow, who, however, later dissolved their partnership. Subsequently the business passed through a number of changes of management, until in 1906 it was taken over by the well known firm of Breitkopf & Härtel, which has a branch in the United States. More recently the business of Carl Simon was similarly taken over by the latter firm, which moved to its own headquarters in Steglitzerstrasse 35. Here the firm has its own concert hall (the Breitkopf-Saal) and displays a wide variety of music, books and instruments in its warehouses.

#### Maier and Pattison to Play at Stock Anniversary Dinner

Guy Maier and Lee Pattison, pianists, will play at the twenty-fifth anniversary dinner given to Frederick Stock by the Chicago Bohemians at the Palmer House, Jan. 12. Their winter tour will include a Chicago recital on Jan. 26 and a New York recital on Feb. 22. At the Ann Arbor Festival on May 17 they will make their eighteenth joint appearance with the Chicago Symphony Orchestra.



# London Sets New Standards in Orchestral Music

**Visiting and Local Ensembles Provide Variety of Programs—Reorganization of Home Orchestras Aims to Abolish Pernicious "Deputy" System—Manchester's Hallé Forces Give Novel Work by Lambert, Which Shows Jazz Influence**

By Basil Maine

LONDON, Dec. 20.—During the past three months, London criticism (official and unofficial) has been concerned chiefly with comparisons of orchestral performances. Not only have the London orchestras been thoroughly overhauled and reorganized, but we have had visits from the famous Hallé Orchestra from Manchester (which hitherto had been the only body in England that worked under an appointed conductor and allowed no deputies) and from the Berlin Philharmonic.

Our own Philharmonic Orchestra (of long and honorable history) has been reconstituted, although the Society still continues to invite visiting conductors—some of them with only meagre reputations on the continent—a mistaken policy in the opinion of many people. The London Symphony Orchestra has also been reorganized and cured of the deputy system.

There remains the British Broadcasting Corporation (B. B. C.) Symphony Orchestra, which in my opinion is now the very finest we have ever had in this country. It would be even better with an appointed conductor, Sir Thomas Beecham, for example. Up to date, this orchestra has given eight concerts, and hardly one of them has fallen below a decent standard. The outstanding performances were of Delius' "Mass of Life" under Beecham, of Elgar's E. Flat Symphony under Sir Landon Ronald, of Hindemith's Viola Concerto (with the composer as soloist) under Sir Henry Wood, and of Debussy's "Iberia," again under Beecham.

## Elgar and Delius: A Contrast

The performance of the "Mass of Life" was part of the Delius Festival, which has resulted in a revision of critical values concerning this composer's music and general acclamation of Beecham as an enlightened champion.

It is easy to understand why Delius is not widely approved in America. When Beatrice Harrison played the Violoncello Concerto in various cities about two years ago, American critics and public complained of its length and monotony. It is true that there are no violent contrasts in the music of Delius. Mood follows mood in a misty dream-state. There is no apparent direction. These features in themselves give a sufficient reason for the lack of sympathy which has been shown by the American public towards Delius.

One of the ways of approaching his work is to compare it with that of that other great English composer, Sir Edward Elgar, since they are of the same generation. (Elgar was born in 1857, Delius six years later.) Although they were born in the same period, they



Sir Thomas Beecham, Who Led Delius' "Mass of Life" in London

cannot by any stretch of the imagination be associated together except for purposes of sharp differentiation. Elgar is the official composer of England, the Composer Laureate, so to speak, the musician we instinctively look to whenever a national event is to be organized.

Delius, on the other hand, is essentially the unofficial composer, a man who has always sought seclusion not only from public life, but from musical influences. He is the most natural, "uncultivated" (in the best sense of the word) of all English, and perhaps of all European composers. His expression is the reflection of a poetic mind. As opposed to Elgar's, which is dynamic, even when it moves to the sound of the soldier's tread, Delius' music is static. A work like "Paris," for example, almost eludes the sense of progression. Time and Period are dissolved into the spaciousness of a Harmony which, for all its shimmering details, impresses itself upon the senses as a single entity.

## The Hallé Orchestra

The Hallé concerts here have had the effect of shaking London concert-goers out of their attitude of smug self-satisfaction. They are now beginning to realize that, while they have been content with anything from third- to tenth-rate orchestral performances for season after season, Manchester has gone ahead and, by adopting a sensible policy, has been providing audiences with first-class concerts and (almost invariably) first-rate performances.

Sir Hamilton Harty, as conductor, has made this orchestra a unified and flexible instrument, willing and able to follow his own enthusiasms where-soever they may lead him. Berlioz is his specialty. Indeed he is one of the few conductors in this country who performs the works of Berlioz as a matter of course and not out of curiosity. At one of the concerts, the "Benvenuto Cellini" Overture was given, and the second part of another was devoted entirely to Berlioz's music, including the "Beatrice and Benedict" Overture.

There are (and always will be) sharp

divisions of opinion concerning the exact position of Berlioz in the composers' scale of merit. Sir Hamilton Harty plays this composer's music with such zeal and insight that his recent performances have been invaluable in enabling people to make up their minds. Whatever the conclusion, it cannot be denied that Berlioz was one of the most original minds in the whole history of music.

With one of Sir Hamilton Harty's performances I found myself disagreeing, that which he gave of the César Franck Symphony. The deliberate tardiness of some of the episodes revealed the composer as a sentimental, improvising organist rather than as a symphony-writer. But against this I am able to set an admirable performance of the Brahms B Flat pianoforte concerto with Bachaus as the soloist.

## Lambert Work Unconventional

At another Hallé concert, Constant Lambert's "Rio Grande" was given.

Lambert and William Walton are undoubtedly the most prominent of those English composers who are still in their twenties. Lambert has not written a great deal of music, but there is no work of his which does not claim serious attention. "Rio Grande" is a setting of a poem by Sacheverell Sitwell. It is written for small chorus, small orchestra, piano and a variety of percussion instruments, including three timpani, side-drum, tenor-drum, bass-drum, tam-tam, Turkish crash, Chinese block, cow-bell, and *jeu de timbres*.

The work was conducted by the composer, who had at his service thirty-two members of the Hallé Chorus, a reduced Hallé Orchestra, and Sir Hamilton Harty at the piano. The latter's playing of the showy pianoforte part, especially the difficult cadenza, was a revelation to those who had been following his recent denunciations of jazz. I, for one, can no longer take him seriously on this point. Of course, the "Rio Grande" is not jazz, but the vivid reaction of a sensitive and true musician to a phase in London's experience of



Sir Edward Elgar, Whose E Flat Symphony Was Conducted by Ronald

jazz performance. (Probably the strongest influences in this work are the playing of Will Vodery's band and the singing of Florence Mills in the revue "Dover Street to Dixie," seen here some years ago.) There is absolutely no reason why the work should not be taken seriously by serious musicians.

Howbeit, it is a mistake to take it seriously in the good old English Choral Society style, as the Hallé singers did. In spite of the composer's alert and skillful conducting, the performance just failed to catch up with the racy rhythm of the work.

The tyranny of the bar-line was too apparent. For an ideal performance one would need negro singers (such as those we heard in "Porgy") and—with all due respect—negro players. The question is, could they ever learn the notes? Would they have the imagination to step out of their raciness, take up Mr. Lambert's viewpoint for a moment, and then step back again? It is doubtful.

Perhaps we shall never have an ideal performance of "Rio Grande." Which is a pity, for it is emphatically a work of real and intense beauty.

## RARE CHERUBINI MASS TO HAVE NEW YORK HEARING

**Friends of Music Will Revive Requiem for Louis XVI—Harpsichord Works Scheduled**

The Sunday afternoon concert of the Society of the Friends of Music at Mecca Auditorium on Jan. 12 will include what is believed to be the first concert performance in New York during this century of Cherubini's Requiem Mass in C Minor. The first part of the program will be devoted to old-time instrumental music, which will be played in solo performance on the society's new Pleyel harpsichord by Regina Patorni-Casadesus, and in other cases by Henri Casadesus on the viola d'amore.

This concert will be one of three which Artur Bodanzky will conduct for the Friends of Music during January. The first of these was Mendelssohn's "Elijah" on Jan. 5. The third will be a program of instrumental and choral works, on Jan. 19, with Harold Bauer playing the Brahms Piano Concerto in D Minor with the orchestra.

Search of available records back to

1900 reveals no previous performance of the Cherubini work by a New York concert organization, despite the esteem in which the Requiem has been held, from the time of Beethoven, who admired it greatly, to the present. The mass has, however, been sung occasionally for a number of years at the Church of St. Mary the Virgin in New York, and presumably in other churches. The Requiem, for four-part chorus and orchestra, a work of Cherubini's "third" period, was written for the anniversary of the death of Louis XVI, and was first performed in the Abbey Church of St. Denis on Jan. 21, 1817.

The new Pleyel harpsichord, which will be used as a solo instrument for the first time at this concert, has two keyboards. One of these affects the hammers, which strike the strings in the same way as those in the pianoforte. The other affects an action which has quills for plucking the strings. The Pleyel builders have introduced some original features, one being the substitution of pedals for hand stops. The gradual depression of these pedals produces a crescendo.



Sir Hamilton Harty





Dear MUSICAL AMERICA:

According to a cable dispatch our good friend Mascagni is to compose an opera for the talkies, or "singies," or what have you. They say that he was approached by an American sound film company for permission to use his operas "Cavalleria" and "L'Amico Fritz" but chose to write a new work.

Dear old Mascagni, who was once the white hope of Italy, when he won the Sonzogno prize with "Cavalleria." He was the most veristic of verismo's bloodcurdling one act operatic composers, barring such messes as Spinelli's "A basso Porto," and immediately he had captured world attention with this type of thing he jumped over the fence and attempted all sorts of subjects along other lines. The result was that although every new Mascagni opera was a success at its premiere, it dropped off immediately, and the sad fact to be recorded is that no opera by him save "Cavalleria" has held a permanent place in the repertory. There is superb music in "Iris," but as a whole it has not interested the public in any land where it has been tried.

Signor Mascagni thinks that if the sound films present operas from his pen, the big public which goes to the movies and talkies, and which does not necessarily go to the opera, will become opera-minded, as the advertising agencies say, and that this will "do away with the invasion of the European markets by jazz and other trivial music, against which we should erect a chain of defense as violating our musical traditions."

This sounds very fine, *carissimo maestro*, but would it not be just as significant a contribution to the world to write another "Cavalleria," another opera which would seize the public of all nations? The only question is: can the now sixty-six year old composer of such rattling melodies as the "Siciliana," the "Voi lo sapete," the "Brindisi," to say nothing of that fascinating chorus that comes early in the first scene, write music as spontaneous, as free from all conscious effort at this late day?

We used to have a lot of confidence in Maestro Mascagni, but his reported utterances in late years have been so varied and so inconsistent that we have raised a mental interrogation point many times on reading them. Let us hope that this time he is in earnest, for, without belittling him at all, it is not at all unlikely that he can turn out

some music that will serve admirably as a vehicle for a big sound film.

\* \* \*

That was, indeed, a tragic ending that befell Alexander Lambert on the last day of 1929. In excellent health, he was out taking his morning walk when a taxicab struck him. He received fatal injuries.

Lambert was a picturesque figure in New York musical life. He was the friend of the great and was to be seen everywhere. He numbered among his friends and acquaintances such famous artists as Josef Hofmann, Ignace Paderewski, Marcella Sembrich, Fritz Kreisler, Serge Rachmaninoff, was an intimate of many noted actors and a lifelong friend of Daniel Frohman, the theatrical manager.

As a young man his activities included concert playing, but for many years he had devoted himself only to teaching. He had some fine pupils, among them Harriet Scholder, Julia Glass, Mana Zucca, who used to be known as Augusta Zuckerman before she set out to be a composer. And Sophie Braslau was a piano pupil of his before she studied singing. He never married, not that he was a misogynist, for a bevy of attractive young women, pupils and friends, were with him wherever he went. Many will be surprised to learn that he was but sixty-seven years of age. His last public appearance in New York, barring his participation in the big benefit concert for Moszkowski some years ago, was at a concert in Aeolian Hall, at which he played the Brahms Quintet in F Minor with the famous Kneisel Quartet. Although he was not a noteworthy chamber music player he did himself great credit on that occasion.

\* \* \*

I was much amused in reading of Mr. Stokowski's concert the other day to find that, in spite of all he had said in regard to the medievalism of applause, he was sufficiently moved by the playing of two of his violas as soloists in a Brandenburg Concerto to applaud them himself! Perhaps Mr. Stokowski didn't really mean all he said on the subject of applause?

\* \* \*

After the success of the Theremin with the Cleveland Orchestra, some one remarked that it was purely a question of time before the instrument became one in good standing in the orchestral family. The point was made that the inexactness of attack would be a drawback. Your editor, who was party to the discussion, said that he thought this could be obviated by having an instrument made with a keyboard. Do you catch Stokowski napping? You do not! As much as a year ago, I learn, second-hand from Mr. Theremin himself, that the Philadelphia conductor realized the possibilities of the instrument for reinforcing his strings in huge crescendo effects, and had the inventor make him such an instrument with a keyboard, which was played at the above-mentioned concert by one of the 'cello players in the orchestra.

\* \* \*

An amusing incident, not to be taken too seriously, was whispered in my ear the other day by one of my imps. They tell a tale on foggy nights, not in Limehouse, but along Fifty-seventh Street, of a pianist whose ideals were of higher caliber than his tact, of an opera singer and a well-known figure in New York's musical and social world who recently transferred a series of morning musicales from a famous midtown hostelry now in the process of demolition to one not a hundred miles from the Sherman statue.

The opera singer had been there before as soloist, and she knew her onions, as the saying goes. She arrived, dressed like a Christmas tree, and sang nothing of heavier weight than Puccini. The pianist was new to this game and is said to hate joint recitals anyway. He went out and played Bach and Mozart and Scarlatti. The audience probably did not know what it was all about, but they applauded all the louder so as not to show that they didn't know. When the pianist got backstage the manager of the series said, "Go out and play an encore!" "For that crew?" said the pianist, or words to that effect. "This is not a concert you are giving, monsieur, it is a circus! And that (pointing to the opera singer) is your elephant! Send her out to perform for them!"

He then left in what, I believe, used to be referred to as "dudgeon." The opera singer promptly had a tantrum and couldn't be induced to sing again. Next day the society impresario took to his bed and they do say that the pianist's management has been busy ever since cancelling all his dates for joint recitals throughout the country!

\* \* \*

The concerts each summer in the Hollywood Bowl have in comparatively few years' time acquired an international reputation. That is not wholly due to the concerts themselves, but partly I imagine, to the international fame of Hollywood, the movie city.

California can boast, however, of another place where summer symphonic concerts on a very high plane have been carried on ever since June, 1926. These concerts take place at Hillsborough, a small community some 18 miles from San Francisco, under the auspices of the Philharmonic Society of San Mateo County. The orchestra is that of the San Francisco Symphony and the plan is, of course, guest conductors, which seems to be the human interest touch in America as applied to symphonic concerts.

The moving spirit of these concerts is Mrs. Leonora Wood Armsby, who has been president of the Philharmonic Society of San Mateo County, but is now managing director and chairman of the music committee. She is a great music enthusiast.

They have a natural open-air theatre there called the Woodland Theatre which holds several thousand people, and on Sunday afternoons during the months of July and August a series of concerts upholding high symphonic standards is presented. The conductors have been celebrated ones, including such names as Bruno Walter, Ossip Gabrilowitsch, Nikolai Sokoloff, Henry Hadley, Bernardino Molinari, Eugene Goossens and others. Last summer's series presented Maestro Molinari, Alfred Hertz, Eugene Goossens and Bruno Walter, and on July 21 the patrons of the Woodland Theatre concerts had the privilege of hearing Ernest Bloch. He conducted the program, practically half of which was devoted to a presentation, the first under his baton, of his epic rhapsody, "America," which won MUSICAL AMERICA's prize several years ago.

This important series, given under ideal auspices, deserves to be much better known than it is. Everything has been done to make it a distinguished summer musical activity. The admission fee is within the reach of all, with special prices for students. There is nothing of a commercial character to it, as I have been told that Mrs. Armsby and several others in Hillsborough make up the deficit each

year as a contribution to the artistic life of their community. Mrs. Armsby has been in New York this winter listening to Toscanini and the other gentlemen who conduct symphonic concerts in Gotham. It would be a great thing if she could persuade Mr. Toscanini to make a California appearance. Perhaps she can?

\* \* \*

I have it on very good authority that a certain prominent screen director was so taken with Queena Mario's Manon when she sang it in Los Angeles this fall that he sought her back-stage directly after the performance and besought her to stop over in Hollywood to make a screen test. There was a picture to be made Nov. 1, and had it not been for Miss Mario's Metropolitan contract she would probably be out there now. As it is—who knows?

\* \* \*

Michele Esposito, the Italo-Irish composer died recently in Dublin, his adopted home. A native of Naples, Mr. Esposito went to Dublin and became more Irish than the Irish, as often happens. His song cycle, "Roseen Dhu" (which, by the way, is one of the poetic names for Erin) has some charming songs in it. Ireland exerts a curious witchery over people who have even the slimmest excuse to take up cudgels for her, while so many full-blooded Irish prefer to reside elsewhere. As someone has said of the Poles and Poland, the Irish will do anything for Ireland except live in it!

\* \* \*

My imps penetrate everywhere, even to the projection room of motion picture studios. One of them recently sat in on the first showing in the East of the new film, "The Rogue Song," just completed by Lawrence Tibbett of the Metropolitan. No one was present but officials of the company, Mr. and Mrs. Tibbett, the Tibbett offspring, and my imp.

It appears that there are some passages of low comedy in the film, good old slapstick stuff which tied up the young Tibbetts into bow-knots of delight. Mme. Tibbett, however, demurred. She thought they should be deleted.

"Look at the kids!" said Lawrence. "There's your answer!"

You remember that Molière read his comedies to his cook and if she laughed then he knew they were funny!

\* \* \*

One of my imps who travels through the country reports to me that out in Minneapolis a conspicuous success was gained recently by Edwin J. Stringham with his Symphony in B-flat Minor.

Dr. Stringham, who studied in Rome with Respighi and who is now associated with the Music Department of Teachers' College, Columbia University, New York, was anxious to have the premier performance of his symphony in Minneapolis, as it was the Minneapolis Symphony Orchestra which had given him his first chance.

Henri Verbrugghen, the Minneapolis conductor, is reported to have said that he considered the Stringham Symphony the best American novelty which he has conducted. This, from a musician of Mr. Verbrugghen's standing and discrimination, is high praise. Perhaps the American composer is getting his chance after all? Says your

*Mephisto*



## Colorful Music Will Mark Tipica Tour

Recreating Spirit of Old Mexico Is Aim of Orchestra Under Torreblanca's Direction, Which Will Appear in Many Cities Next Season, Assisted by Soloists Dressed in Their National Costumes

KANSAS CITY, MO., Jan. 5.—The Tipica Mexican Orchestra, an ensemble of thirty-five instrumentalists and soloists under the leadership of Señor Juan N. Torreblanca, will tour the United States next season for twenty weeks, beginning Oct. 14, under the management of the Horner-Witte Concert Bureau, Inc., of this city.

The members of the ensemble, which toured this country three years ago under the patronage of the late President Obregon, will appear in national costumes, with sombreros and vari-hued serapes, which, together with their native instruments, combine in color and musical atmosphere the spirit of old Mexico. A marimba sextet, a vocal quartet, a dancer and a grand opera tenor will lend variety to their concerts.

### Endorsed by Mexican President

Señor Torreblanca's orchestra, which for years has played at State functions in Mexico, comes this time with the personal endorsement of E. Portes Gil, President of the Republic. In a letter to Señor Torreblanca, President Gil stated: "I am sorry over your contemplated absence, since it signifies forced absence from our social functions; but on the other hand I congratulate you, because without doubt you will go to make new triumphs which will add to the prestige of our national art."

Roland R. Witte, manager of the Horner-Witte Concert Bureau, recently returned to Kansas City from Mexico after completing arrangements to present the Tipica Orchestra in this country. He is enthusiastic about the cordial reception he received from Señor Gil, and United States Ambassador Dwight W. Morrow, who, he states, is greatly loved and admired in Mexico.

"In all my travels," he declares, "I have never been treated more splendidly than I was in Mexico City. Contrary to the general idea, American citizens are welcomed there heartily, and for this attitude Mr. Morrow, with his tact and democratic ideals, is entirely responsible. He is one of the most charming men I have ever met. On my second visit I was informed that I could have five minutes with him, but the interview was extended to half-an-hour and was one of the most enjoyable I ever had." C. E.



Above, the Late Camille Saint-Saëns (Centre), While on a Visit to San Francisco in 1915, Is Shown as the Guest of the Tipica Mexican Orchestra's Players and Their Families. Below, Enrico Caruso Is Seen Congratulating Mr. Torreblanca, Leader of the Orchestra, During the Opera Season in Mexico City in 1917

### Choral Club Gives Winter Concert

The Lyndon Wright Choral Club gave its mid-winter concert, with Arthur F. A. Witte, associate director, conducting, and Margaret Gorton, reader, as assisting artist, at the Nathaniel Hawthorne High School, Dec. 17. Marion I. Burger was the accompanist. The program included songs by Cui, Herbert Boardman, Edward German, Franz C. Bornschein and Sir Arthur S. Sullivan. Miss Laura Ruth McKeever and Miss Florence E. Martin gave incidental solos. Miss Isabelle R. Gray assisted at the piano during the presentation of Sir Joseph Bornby's "King All Glorious."

### Dr. Terry, English Bach Authority Here for Lectures

Dr. C. Sanford Terry, noted English authority on Bach, recently arrived on his first visit to America, in the course of which he will give lectures. He was scheduled to make his first address on the evening of Jan. 10 at the chorale concert of the Bach Cantata Club, led by Albert Stoessel, in the Church of the Heavenly Rest, New York. His subject was "The Chorale in Bach's Usage." Dr. Terry is known especially for his translation of all Bach's cantata texts into English, a labor completed several years ago, which made these texts available in the vernacular for the first time. He holds an honorary Doctorate of Music from Oxford and Edinburgh Universities, and is Burnett-Fletcher Professor of History at Aberdeen University. Among his other works are a standard life of Bach, and works on the original hymn-tunes and four-part chorales of this composer.

### Paul Althouse to Be Barbizon Soloist

Paul Althouse, tenor, has been engaged for an appearance at the Barbizon concerts in New York on Feb. 12. He will also be heard in New York as soloist with the Harlem Philharmonic on Feb. 20.

## PONSELLE HAILED AS DONNA ANNA

Delayed Mozart Début Is Feature of Week at Metropolitan

FIRST among operatic events of the fortnight was the delayed first assumption by Rosa Ponselle of the historic rôle of Donna Anna in the Metropolitan's revival of "Don Giovanni." Prevented by illness from taking her place in the cast at the first and second performances, Miss Ponselle was able to do so in the third, on Jan. 2. The cast was otherwise the same as before.

Miss Ponselle added Donna Anna to her list of major successes. Though it would be too much to say that the rôle was as finished a portrayal as her remarkable "Norma," either in vocalization or action, she sang much of her music with a praiseworthy realization of the Mozartean style and surmounted technical difficulties cleanly and with no undue evidence of labor. Particularly was "Non mi dir" an illustration of smooth and grateful use of a very beautiful organ.

Phrases were clean cut in the bravura of the Allegretto, with the last rapid variation on the word "pieta"—which too often is little more than indicated—sharply delineated.

As a characterization, this Donna Anna should be a more definite personage as additional performances enable the singer to cast off some obvious restraints.

The stupendous recitative preceding "Or sai chi l'onore" was less impressive, but the succeeding air, if unexpectedly lacking in volume, had more of dramatic bite, and its troublesome concluding phrases were gratefully free of the hit-and-miss character more often theirs than not.

The ensembles also were greatly improved by her presence and the revival was given a new aspect thereby. The audience plainly accorded Miss Ponselle another triumph. She was recalled many times.

Of the others it is not necessary to repeat what already has been said of them, save to note that Mr. Gigli was particularly happy with "Dalla sua Pace." Tullio Serafin conducted. In some details he increased the snap of his orchestra, but the scenes of the spectre again lacked their due measure of sepulchral emphasis. T.

### Grace Moore as Manon

The first appearance of Grace Moore in the rôle of Manon in Massenet's opera at the Metropolitan on Saturday night, Dec. 21, brought a marked success for that versatile native singer. Incidentally, Miss Moore was the first American to essay the rôle on this stage since Geraldine Farrar. In the main, the music of this heroine lay well within the scope of her voice, and she brought to the rôle pictorial charm, considerable intensity of expression and many well-considered bits of business—a notable instance being the ef-

(Continued on page 41)

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## Orchestral Concerts Feature Many Soloists

**Philadelphians Led by Gabrilowitsch — Piatigorsky Makes Debut with Philharmonic — Hans Lange Substitutes for Mengelberg—Manhattan and Conductorless Orchestras Play**

LOVERS of symphony enjoyed bountiful orchestral fare during the past fortnight. Concerts by the orchestras presented a large variety of soloists, among them Rudolph Ganz, Ossip Gabrilowitsch and Harold Samuel, pianists; Gregor Piatigorsky, 'cellist; Nanette Guilford, soprano; Alix Young Maruchess, viola d'amore, and Lucile Lawrence, harpist. The Philadelphia Orchestra, the only visiting organization, was lead by Gabrilowitsch in a concert on New Year's Eve; Mengelberg conducted at the début of the new Russian 'cellist with the Philharmonic-Symphony forces, and on two occasions Hans Lange, assistant conductor, directed the orchestra in the absence of Mengelberg, owing to the latter's illness. Other notable performances were given by the Manhattan Symphony, under Henry Hadley, and by the Conductorless Orchestra.

### Philharmonic-Symphony Orchestra

The overture and four ballet movements from Handel's Alcina captured the center of attention at the Philharmonic-Symphony Orchestra concert, Willem Mengelberg conducting, Dec. 19. The excerpts, first presented to America

by Mr. Mengelberg a year ago, have a noble grace, and aroused once more the cry for a complete revival of a Handel opera. "The Dances from the Three Cornered Hat," by de Falla, closing with the brilliant General Dance, ended the first half of the program. Mr. Mengelberg placed the "Eroica" last on the program, but this reversal of Beethoven's precise instructions did not prevent him from giving the Symphony a fine and satisfying reading. D.

### Ossip Gabrilowitsch, Soloist

Ossip Gabrilowitsch appeared as soloist with the Philharmonic-Symphony Orchestra at its afternoon concert Dec. 22, when Willem Mengelberg, conductor, gave the Schumann piano concerto. With his delicate poesy and his precise technical command of his instrument of expression, the assisting artist interpreted beautifully the fancy of the romantic composer. The orchestral support was sympathetic. Mr. Mengelberg repeated the overture and four movements from Handel's opera "Alcina" and the "Eroica" Symphony of Beethoven from the program of the previous Thursday night. V.

### Gregor Piatigorsky, 'Cellist

Gregor Piatigorsky, a young Russian 'cellist with trustworthy technic, an excellent intonation and flexible bowing, made his debut with the Philharmonic-Symphony Orchestra in Carnegie Hall, Dec. 26, playing the Dvorak Concerto. He was warmly received. Willem Mengelberg, conductor, opened his program with Vaughan Williams' Fantasia on a theme by Thomas Tallis.

The orchestra's rendition of this rich harmonization of the Elizabethan's ideas resulted in memorable effects. After the intermission, Mr. Mengelberg presented Tchaikovsky's Symphony No. 5, in E Minor, with notable emotional depth and nice shadings. V.

### Hans Lange Directs Philharmonic

Taking the place of Willem Mengelberg, who was ill, Hans Lange, assistant conductor, wielded the baton at the concert of the Philharmonic-Symphony Orchestra at Carnegie Hall on Sunday afternoon, Dec. 29, as he did on Saturday night. A capacity audience applauded the young director warmly.

Following a spirited rendition of Mozart's Overture to "The Magic Flute," Gregor Piatigorsky, 'cellist, was heard in a repetition from the previous Thursday and Friday concerts, of Dvorak's Concerto in B Minor. A splendidly virile tone marked the soloist's performance. The concluding number was Glazounoff's Fourth Symphony, and its melodious strains, particularly the delightful Scherzo, sent the audience into raptures. Mr. Lange greeted the composer, who was in a box, and thereupon Mr. Glazounoff was accorded a vociferous and prolonged ovation. E.

### Gabrilowitsch with Philadelphians

The Philadelphia Orchestra, Ossip Gabrilowitsch, conductor, Carnegie Hall, Dec. 31, evening. The program.

Symphony in D Minor.....Franck  
"La Péri" (Poème Dansé).....Dukas  
Symphonic Poem Les Préludes.....Liszt

Though New Year's eve is hardly the



Rudolph Ganz, Soloist with the Manhattan Symphony

most fitting one for symphonic doings, the august audience which attends the concerts of the Philadelphians in New York, brought rapt attention to the evening's proceedings, discharging ebullient spirits, if it had them, elsewhere and later in the evening.

This was Mr. Gabrilowitsch's first appearance with this orchestra, though he had conducted his own Detroit players here on Dec. 10. He was in a particularly felicitous mood and gave eloquent performances of all three works on the program. In his Franck, which was finely proportioned, his strings sang glowingly in the cantilena themes. We are grateful to Mr. Gabrilowitsch for playing the enchanting Dukas piece, (Continued on page 39)

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## Transplanting the Repertory Idea to Our Operatic Soil

### "The Play's the Thing" Is Slogan of American Opera Company, Under Vladimir Rosing's Direction — "Yolanda of Cyprus" Among Works Presented Under Artistic Plan of Subordinating the Singer to the Ensemble — National System of Patrons Launched

GIVING opera for the American people requires more than merely presenting opera in English and reducing prices. In its attempt to establish itself as a national institution of opera, the American Opera Company initiated changes in traditional methods of production, of which transcribing the lines of the libretto was the very least. The troupe, making appearances all over the United States and in some cities of Canada, received a hearty greeting from vast numbers of people who have previously taken advantage of popular prices of other opera-in-English companies, only to feel that neither the English nor the inexpensiveness helped very much to increase their appreciation of this art-form.

How far toward their goal of making opera an enjoyable experience for the average music lover this unique company has travelled, New York is again judging for herself, as other communities have judged before. Vladimir Rosing, the director, the innovator, and the company's trainer, rang up the curtain on "Faust," on Jan. 6, and put other time-tested favorites, "Butterfly," "Carmen," and the "Marriage of Figaro," on his program for the week. These must prove the mettle of the company. The operas have acquired a thick coating of tradition, but, in order to reveal their beauties, the American Opera Company has stripped them bare, and dressed them up differently.

#### American Score Prepared

With the production of "Yolanda of Cyprus," the American Opera Company set out to demonstrate another proposition: not only that the American public can enjoy operas, but that American composers know how to write them. The score is the work of Clarence Loomis, and the libretto comes from the pen of Cale Young Rice.

The all-American product has been hailed enthusiastically ever since its Chicago premiere. In its New York performance, the cast was announced to include the same singers; Natalie Hall as Yolanda, Charles Kullman, as Amatory, Edith Piper as Berengere, Clifford Newdall as Camarin, John Moncrieff as Renier, Harriet Eells as Vittia, Mark Daniels as Moro, Helen Golden as Smarda, Maria Matyas as Alessa, Raymond O'Brien as Hilarion, William Scholtz as Serlio, Geraldine Ayres as Civa, Doreen Davidson as Maga, Ruth Williamson as Mauria, Tom Houston as Hassan, Walter Burke as Tremitus,

and Frederic Roberts as the servant.

Mr. Rosing insists that every opera must be treated as music drama, whether Wagner wrote it or not. Every element, music, words, action, color movement, voices, personalities and settings have just one object, to create a beautiful dramatic illusion and sustain it in the minds of the hearers. Giving opera in the language of the listeners helps them to catch the illusion, by making clear the story. Hence the English librettos.

But Mr. Rosing finds a hundred things in the traditional manner of giving the old operas which break the illusion. A singer treating the composer's work as a mounting for the glorification of her personality is one. Consequently, no singer may mince to the center of the stage to give an aria, when the dramatic effects demand that she be in a less advantageous position on the side. There must be no acknowledging of applause after a particularly exciting song. The action is to flow on steadily.

From the dramatic stage in Russia, Germany and our own America especially, he has taken over bodily the repertoire idea. Actors are subordinate. The opera is the thing. Consequently, the American Opera Company has no stars. Its principal singers may take a leading role one day and a small supporting part the next.

The present company is an out-

growth of the Rochester Opera Company, started by Georg Eastman years ago. But three years ago, having pretty well in mind what it wanted to do, the nucleus began to have national



Vladimir Rosing, Director, American Opera Company

aspirations. It wanted to give opera for the American people, supported by them, and whenever possible, as in the case of "Yolanda of Cyprus," written by them.

Its ninety singers are all American-born, "That does not mean," Mr. Rosing adds, "that they are inexperienced. Despite their average and comparative youth, most of them have been drawn from other companies, the concert, ra-

dio, and other musical fields. We have not been able to keep all our artists. Other companies, hearing them with us, have lured them off with higher financial offers."

#### Patrons in Many Cities

Taking another idea from the repertoire plan, the American Opera Company took unto itself a list of prominent patrons and patronesses in many parts of the country. Persons as well-known as Mrs. Edith Rockefeller McCormick, Mrs. Dudley Blossom of Cleveland, Ira Nelson Morris, Clarence Wooley, Mrs. Christian Holmes, and Mr. and Mrs. William T. Carrington are serving upon its national board. In thirty cities there are American Opera Company committees, which not only give it financial support, but help in every way possible to make the local appearances of the company a success.

In one respect Mr. Rosing went beyond anything the repertoire theatre has done in practise. He established summer headquarters for this troupe in Magnolia, Mass. For six weeks each summer, the singing actors, coaches and stage directors work strenuously on polishing up the operas for the forthcoming season. No member of the American Opera Company coaches with an outside teacher. She perfects the style of her interpretation by working with attachés of the company, who know the entire ensemble. She is asked not to acquire traditions, but the highest of dramatic and musical values.

The company has already carried its newly interpreted operas to the following cities: Sept. 23-25, London, Ontario; Sept. 26-28, Hamilton, Ontario; Sept. 30-Oct. 3, Milwaukee; Oct. 7-19, Chicago; Oct. 21-23, St. Paul; Oct. 24, Cedar Rapids, Iowa; Oct. 25-26, Peoria, Ill.; Oct. 28-30, Indianapolis; Oct. 31, Evansville, Ind.; Nov. 1-2, Fort Wayne, Ind.; Nov. 4-6, Cleveland; Nov. 7, Akron; Nov. 8-19, Louisville; Nov. 11, Dayton; Nov. 12, Youngstown, Ohio; Nov. 13, Flint, Mich.; Nov. 14-16, Detroit; Nov. 18-22, Buffalo; Nov. 25-Dec. 7, Toronto, and Dec. 9-Jan. 4, Montreal.

Following the New York engagement, the company will visit Baltimore, Jan. 23-25; Richmond, Jan. 27-Feb. 3; Little Rock, Feb. 21, and Eldorado, Ark., Feb. 22.

ZELMA FRIEDMAN.

#### Grand Street Settlement Orchestra Gives Concert

The Grand Street Settlement Orchestra, Max Weinstein conductor, gave its fourth concert at Public School 12 on Dec. 15. The student orchestra opened its program with Hadley's "Herod" Overture. The program included Chaminade's "Concertino" with Leonard Posella, flutist, as soloist. Following the Mozart G Minor Symphony, Morton Gould, pianist, gave an improvisation. Grieg's "Lyric" Suite and Homer's "Southern Rhapsody" closed the program.

#### MATTHAY ASSOCIATION IN FIFTH CONVENTION

##### American Disciples of English Pedagogue Plan Award of Scholarship—Hice Gives Recital

The fifth annual convention of the American Matthay Association, Inc., the organization of the American pupils of Tobias Matthay, celebrated English piano pedagogue, was held at the Riverdale School of Music, New York, on Dec. 28. The morning was devoted to a business meeting and to a consideration of the manner in which the annual \$1,000 scholarship for study with Matthay in London will be awarded. The afternoon was devoted to lectures, conferences and discussions on teaching. In the evening Arthur Hice, pianist, of Philadelphia, who recently returned from abroad to make his debut in New York and Philadelphia, gave a

recital to members and their friends. Bruce Simonds of Yale University is president of this organization. Members were present from Boston, Reading, Philadelphia, Camden, Pittsburgh, New York and other cities. Plans were made for holding a competition for this year's \$1,000 award in June at New Haven. Four students are now in London as a result of the association's efforts in this direction. Mrs. Melanie Hall, now in charge of music in the Greenwich Academy, gave reminiscences of her lessons with Matthay forty-four years ago, when he was as yet unknown and a young man of twenty-seven. Richard McClanahan presented a teaching-list which he had been authorized to draw up for the association. Mr. Hice, in his recital, gave works by Bach, Beethoven, Chopin, Debussy and other moderns with fine musicianship.



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## "Judith" Has American Premiere in Philadelphia

**Goossens Conducts His Biblical Opera in Performance by Local Forces—Arnold Bennett's Text Singable, Music Is of Straussian Type — Work Cordially Received**

TO the Philadelphia Grand Opera Company must go the kudos for the first American performance of an opera which had its world premiere at Covent Garden in London last spring, "Judith," with text by Arnold Bennett and music by Eugene Goossens.

With the composer conducting, with Bianca Saroya in the title rôle, and Wilhelm von Wymental, Jr., son of the Metropolitan stage director, in charge of the production, the music-drama was mounted at the Academy of Music the evening of Dec. 26, in double-bill with Mozart's "Il Seraglio," Emil Mlynarski conducting the latter.

Curtain calls for Mr. Goossens and for the chief singers in his opera were numerous. "Judith" was sung in English, as at Covent Garden, and the audience which applauded chorus and principals included music patrons from New York, Washington and other points, drawn to Philadelphia by the prospect of a novelty in the vernacular.

Besides Miss Saroya, who has sung important rôles with Fortune Gallo's San Carlo company, the cast included Ivan Steschenko as Holofernes. Ralph Errole as Bagoas, Berta Levina as Haggith and Carroll Ault as Achior.

The story of the opera was drawn from the Apocryphal book of Judith of the Bible. A similar opera of the same title by no less a composer than Artur Honegger was given by the Chicago Civic Opera Company a few seasons ago, and many other "Judiths" have come and gone on the lyric stage.

### Text Is Singable

Arnold Bennett provided a singable book, something not always to be expected from men who have made their mark in literature. The opera was, therefore, something of a test of lyric drama in the vernacular, if any such test was needed after all these years of a successful English opera in Weber's "Oberon," which certainly sings as well as his German "Freischuetz" or "Euryanthe."

The stage story which Mr. Bennett passed on to Mr. Goossens to convert into terms of tone affords little opportunity for dwelling on the gentler emotions. Holofernes has captured Achior, an Ammonite captain, who is heard singing a warning, off-stage, before the curtains part, of the vengeance of Jehovah. Judith cuts his bonds, and is seeking a way to carry out her plan to free her city when Bagoas, a chief eunuch, is struck with her beauty. He fails, however, to hide her from Holofernes, who, is smitten similarly. Judith insists upon seeing the oppressor alone in his tent. Unknown to Holofernes, Judith's servant hides a scimitar in the tent. Holofernes orders wine and commands dancing.

During a bacchanale, Judith refills the general's cup many times. There is a love scene that ends in Holofernes sinking back on his couch, whereupon Judith seizes the scimitar and Holofernes is beheaded. The book is very direct, the lines free of the stilted, the

stage action plausible. But the text leaves to the music the task of creating definite characters, of enlisting for them some measure of sympathy, and of so coloring the visual story as to make of it something other than obvious melodrama.

Mr. Goossens turned to the Straussian music-dramas for his models. He employed the Straussian orchestra. Judith is, at least, a second cousin to

*Bianca Saroya,  
Who Sang the  
Title Rôle in the  
First American  
Performance of  
Goossens's Opera,  
"Judith," in Phil-  
adelphia, Dec. 26*

both Electra and Salome. She is not permitted to wax tuneful though she gives a hint or two of an inclination in that direction as she enters upon the love scene with Holofernes. The eunuch has some frankly melodious phrases; the others, including Holofernes, are not so much unlyrical as they are lyrical in a negative fashion. The center of interest, as in the operas of Strauss, is in the orchestra, which lacks neither color, vigor nor variety.

Whether there is too much orchestra is a question, after all, as to whether the individual does or does not want his opera in the pit. For those who want it on the stage, this is an over-written score. But Mr. Goossens has only adhered in this to what has been quite generally true of the post-Straussians. Here and there he remembers the English shimmers of his "By the Tarn" period. In these recollections are the relatively few moments of charm encountered in a work which, by reason of its action, is not primarily

concerned with charm.

Skill in word setting is one of the praiseworthy aspects of "Judith." Though the enunciation of the singers was of all degrees of clarity and lack of clarity, it can be assumed that about the same degree of intelligibility was attained for this American audience as is attained for one in Germany when "Electra" is sung. "Judith" is a professional job and the work of a man



who knows the needs of the theater.

The score, however, lacks characterization; it presents no fresh or very salient thematic ideas, and it is not cumulative in its musical interest. The tautness with which it begins is not greatly intensified by the later developments. The love music particularly fails of any swooning passion. There is nothing of contrast between the sensual nature of Holofernes and the desperate purpose and the loathing of Judith.

The performance was a generally creditable one, particularly with respect to Miss Saroya, who was regal in appearance and vocally adequate.

OSCAR THOMPSON.

### Baton Rouge Schedules Operatic Events

BATON ROUGE, LA., Jan. 15.—The different music societies and the Louisiana Federation of Music Clubs are working very hard here, to advance the cause of music, and their efforts are bringing results. During January two lectures will be given under the auspices of Baton Rouge Music Club and Louisiana State University. The speaker will be Dr. Bruno Averardi of the University of Geneva. The Pillar Choral Society, the Baton Rouge Music Club chorus, the Music Club, the Little Symphony Orchestra, of which E. O. Trehan is director, and the Baton Rouge String Quartet, combining their forces, will present scenes from "Madame Butterfly," "Romeo and Juliet," "The Witch of Salem," by Cadman, and the second act of "La Bohème." The St. James Episcopal Students' Club will present "The Pirates of Penzance." W. S.

### Steinway and Sons Musical Society Give Christmas Concerts

The Musical Society of Steinway and Sons, an orchestra of 43 pieces and a male chorus, recruited from the employees of the firm, gave two excellent concerts at the Astoria, L. I., factories on Dec. 23 and 24, under the direction of Richard Eckner. Lillian C. Herzog was soloist, singing with orchestral accompaniment Massenet's "Elegie" and Bohm's "Still wie die Nacht."

Schubert's "Rosamunde" Overture, Tchaikovsky's "Sleeping Beauty" Waltz, "Merry Christmas," a descriptive piece by Koedel, and "Steinway and Sons Musical Society March" by Carl Haupt, a member of the ensemble, were the orchestral offerings. The chorus sang "Stille Nacht, heilige Nacht," and "O Come All Ye Faithful," and the Harmonie Quartet contributed Etsch's "Schlafglöckchen."

## QUAKER CITY HEARS MOZART SINGSPIEL

**Unfamiliar Work Presented by Local Company—Children Applaud Fairy Work**

PHILADELPHIA, Jan. 5.—Mozart's "Die Entführung aus dem Serail" was the second and bulkier part of the double bill of the Philadelphia Grand Opera Company on Dec. 26 in the Academy of Music, when "Judith," Eugene Goossens' lyric tragedy, reviewed elsewhere, had its first American production. The light and frolicsome Mozart singspiel was given in its Italianate form as "Il Seraglio," though here is a case where the original language would have been better as well as more consistent.

As the company gave it with great gayety and despite its length, to a full house which stayed until nearly midnight it seems safe to prophesy that it will be a permanent addition to the repertoire.

Harriet van Emde, of the faculty of the Curtis Institute, took the role of Constanza, at a few days notice, owing to the illness of Josephine Lucchese, and made her first operatic appearance in America. Her fine experience in lieder and lyric singing conferred admirable values on her Mozartean role. Natalie Bodanskaya sang very well and acted vivaciously as Blonda. Josef Wolinski was a capital Belmonte vocally and Albert Mahler did one of his best pieces of operatic work here as Pedrillo. Ivan Steschenko rather farcically misinterpreted Osmin, whom he made a merry Andrew instead of a dour and vindictive personage. The Selim of Mario Valle was a dignified pasha. The Curtis Institute Orchestra played the accompaniments, their third endeavor in this line, and did exceptionally well, with a professional touch to their work. Emil Mlynarski gave loving care to the blithe Mozartean music.

### The Civic's "Hänsel"

"Mother, is it a real gingerbread house?" asked a tiny girl in the Academy lobby, on Dec. 28, when the Civic Opera Company gave its annual "Hänsel and Gretel," showing that it was a very real fairy story opera that was given by the Civic forces, instinct with the spirit of Grimm and Humperdinck. The house was sold out. A charming part of the proceedings was the frequent and involuntary "Oh's" and "Ah's" of the juvenile part of the audience. Mr. Smallens conducted an exceedingly good performance with a zestful gusto that brought out all the jollity of the score.

Grace Leslie and Irene Williams were the titular children and celebrated their tragi-comedy with unusual comprehension of the youthfulness of the roles. The opera was sung in English, and their diction was exceptionally clear. The same might be said for nearly every member of the cast. Nelson Eddy as the Father showed a gift for comedy equal to that already displayed in more serious roles. Ruth Montague's rich contralto voice was heard to advantage in the part of the Mother and Fernanda Doria, of the Chicago Opera, was a sinister Witch. Edna Wood and Edna Haddock were cast as the Sandman and the Dew Fairy. The settings were unusually attractive and appropriate.

W. R. MURPHY



## German Opera Opens Second Tour with Gala Season in the Capital

**Brilliant Washington Audience Attends Launching of Season in "Walküre," with Gadski Singing Brünnhilde—Mozart's "Don Juan," Sung in German, and Revival of "Flying Dutchman" Will Be Novelties of Engagement**

WASHINGTON, Jan. 7.—The second American tour of the German Grand Opera Company was opened in Washington last night with a performance of "Die Walküre," sung by a cast including Johanna Gadski as Brünnhilde. A brilliant audience, including the German ambassador and his party, filled Poli's Theater to capacity.

The singing of all the principals was excellent. Mme. Gadski, in particular, won deserved ovations. The rôle of Wotan was sung by Gotthold Ditter, Siegmund by Rudolf Ritter, Sieglinde by Rudolf Ritter, Sieglinde by Juliette Lippe, Fricka by Sonia Sharnova, and Hunding by Carl Braun. The Valkyries were impersonated by Merran Reader, Edna Zähm, Isolde von Bernhardt, Milo Miloradovich, Shella Fryer, Mabel Ritch, Helena Lanvin and Maura Canning.

Ernest Knoch conducted. The orchestra of some sixty players gave an excellent reading of the score. The scenic investiture was good, showing a definite improvement over the past performances of the company in this city.

"Tristan and Isolde" was to be given on Jan. 8 with Juliette Lippe and Karl Jörn as the tragic pair of lovers. Sonia Sharnova was the Brangäne and the cast included Josef Lengyel, Alexander Larsen, Franz Egenieff, Richard Gross and Dudley Marwick.

### Novelties Announced

The two opera novelties this year include Mozart's "Don Juan" with a new soprano, Margarethe Baumer of the Berlin Staatsoper as Donna Anna, Franz Egenieff in the title rôle, and a new lyric tenor, Josef Lengyel, as Don Ottavio. Milo Miloradovich, new to the company, and Edna Zähm complete the trio of ladies who lost their hearts to the irresistible philanderer. Incidentally, the Germans will give the opera in German.

The final novelty was to be Wagner's "Flying Dutchman" which had a brilliant revival in Munich last summer. Richard Gross was to sing the title rôle, with Karl Jörn as Eric, Margarethe Baumer as Senta and Mabel Ritch, Alexander Larsen, and Hans Mueller in other rôles.

The German Opera Company brought the first grand opera of the season to Washington, under the direction of S. Hurok and the local management, T. Arthur Smith.

At the opening on the night of Jan. 6 the German Ambassador and Mrs. von Prittwitz-Gaffron were in a box, which they have taken for the series of four operas.

Among the distinguished patronesses were: Mrs. Hugh B. Auchincloss, Mabel Boardman, Mrs. Fred Britten, Mrs. James Couzens, Mrs. F. Trubee Davison, Mrs. Hamilton Fish, Jr., and Mrs. Nicholas Longworth.

Among those in the boxes were Mr. and Mrs. F. N. Riker, Mr. and Mrs. W. F. Dennis, the Rev. F. Ward Denys, Mrs. Walter Bruce Howe and Mrs. Robert Low Bacon.

The Washington committee included many ladies of official circles. This list included Mrs. Richard S. Aldrich, Mrs. Robert Low Bacon, Mrs. Sol Bloom, Mrs. Calderon Carlisle, Mrs. James F. Curtis, Mrs. Carl Droop, Mrs. Franklin H. Ellis, Mrs. William Corcoran Eustis, Miss Laura Harlan, Mrs. Frederick C. Hicks, Mrs. Walter Bruce Howe, Elizabeth Howry, Mrs. Hennen Jennings, Mrs. Eugene Meyer, Mrs. Frank B. Noyes, Mrs. Edwin B. Parker, Mrs. Lawrence Townsend and Mrs. John F. Wilkins.

DOROTHY DE MUTH WATSON

**Dr. de Koos, Holland Manager, Visits America**

Dr. de Koos, proprietor of the Hollandsche Concertdirectie in The Hague, arrived in New York on the Berengaria on Dec. 31, on a business trip. He was accompanied by Judith Bokor, 'cellist, who is to tour here this season. Yehudi Menuhin was presented with overwhelming success on his appearances in Holland last month under Dr. de Koos's direction.



Photo by Mishkin

Johanna Gadski as Brünnhilde

### Neva Morris Makes Début

Neva Morris, chanteuse, appeared recently at Chalif Hall, New York, in a program of "character impersonations with songs and stories for children." Miss Morris, who comes from Pittsburgh, made her New York début on this occasion creating a very favorable impression. The composers represented on her list included Woodman, Nevin, Clokey, Curran, Kramer, Peycke, Mana Zucca, Fox, Engel, Hageman, Grant-Schaefer and Stetson. Irene Perceval, harpist, was the assisting artist in works by Brahms, Salzedo and Grandjany. Walter Poyntz was the accompanist.

### Mass by Pietro Yon To Be Sung in New York Church

The chorus of the College of Mount Saint Vincent, consisting of five hundred voices, together with a male choir of thirty voices, will perform the "Missa Regina Pacis" by Pietro Yon, at the Church of Saint Vincent Ferrer, Sixty-sixth Street and Lexington Avenue, New York, on Sunday, Jan. 12, at eleven o'clock. The Mass will be under the direction of S. Constantino Yon, the organist of the Church and musical director of the College. No tickets are necessary for admission.

## ENGLISH PIANIST OPENS AMERICAN CONCERT TOUR

**Katharine Goodson Greets Friends  
At Reception on Arrival  
in New York**

Katharine Goodson, the English pianist, arrived in New York on the Mauretania on Dec. 23 for her season's tour. On Monday afternoon, Dec. 30 she entertained at a reception at the Park Lane, greeting many of her musical and personal friends whom she had not seen in a number of years.

Among those present were Mrs. Edwin T. Rice, Mrs. Williston Hough, Mrs. H. E. Krehbiel, Mr. and Mrs. Frank Sprague, Mr. and Mrs. Henry Holden Huss, Flora Woodman and Mrs. Woodman, Mr. and Mrs. Sigismond Stojowski, Mr. and Mrs. Benjamin Prince, Dorothy Lawton, Katharine Bacon, Kitty Cheatham, A. Walter Kramer, George Fischer, Mr. and Mrs. Cornelius van Vliet, Lillian Littlehales, Gladys North, Mr. and Mrs. Adolf Weidig, Mr. and Mrs. Leonard Liebling and their daughter, Marion Bauer, Flora Bauer Bernstein, Mr. and Mrs. Alberto Jonas, Ludwig Wielich, Paul Kempf, and many others.

Miss Goodson was soloist with the Minneapolis Symphony Orchestra on Jan. 9 and 10 and is scheduled to give her Chicago recital on Jan. 12. On Jan. 22 she gives her New York recital at Carnegie Hall.

### Wagenaar's Sinfonietta to Be Given First Hearing by Mengelberg

A Sinfonietta by Bernard Wagenaar will be given its first performance by Willem Mengelberg and the Philharmonic Symphony Orchestra in New York on Thursday and Friday, Jan. 16 and 17. The score was completed in January, 1929, and is in three movements.

Mr. Wagenaar is a member of the faculties of the Juilliard Graduate School, Institute of Musical Art and Master Institute of United Arts. The Detroit Symphony recently gave the first performance of his "Divertimento" under Ossip Gabrilowitsch. His First Symphony was given its initial performance in October, 1928, by the New York Philharmonic, under Mr. Mengelberg's direction.

Elisabeth Ohms, the Metropolitan's new Wagnerian soprano, will make her American début, as Brünnhilde in "Götterdämmerung" at the Metropolitan on Friday, Jan. 17.

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For these Debut Recitals, which will take place during the Season 1930-31, the entire concert expenses will be defrayed by the Foundation.

The Sixth Annual Series of Competitive Auditions will be held during the month of March, 1930, and will be open to concert soloists who have not yet given a New York Recital reviewed by critics. Early in April the Final Auditions will be held by the Final Audition Committee of the Foundation which includes Walter Spalding, Harvard University, Chairman; Wallace Goodrich, Dean, New England Conservatory; and Bruce Simonds, Yale University. All auditions will be held in New York. The Foundation does not pay traveling expenses for candidates living outside New York.

Application blanks giving full requirements may be obtained from the National Music League, 113 West 57th Street, New York City. Formal application, including recital program which the candidate is prepared to play at the auditions, must be filed not later than February 17, 1930.



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I am partly sorry at your contemplated absence, since it necessitates the forced absence from the mentioned social functions, but on the other hand, I congratulate you, because without doubt you will go to conquer new triumphs which will add to the prestige of our national art.

I repeat my sincere desire that you obtain a definite success on your coming tour, and rest assured, that upon your return, as usual you will have preference in occupying the official position of orchestra to this Government.

I am, your friend,

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## Why No Sibelius?

EACH season we are confronted with endless repetitions of certain orchestral works and the persistent omission of others. Symphonic conductors seem to enjoy applause quite as much as do prima donna singers; they are far more eager to have a large audience clap its hands wildly after a sonorous ending than to sit impressed at the conclusion of a work which ends quietly, in a restrained and unobtrusive manner.

This is what has in past decades contributed largely to the countless performances of a number of symphonic poems and overtures, works of the "Les Préludes," "1812," "Capriccio Italien" type, and symphonies like the "Pathétique," the Fifth Tchaikovsky, the "New World" of Dvorak *et al.* Conductors have certainly been influenced as much by the unflinching effectiveness of Richard Strauss's works as by their merits, if we may put it that way. This season Arturo Toscanini won his greatest popular success with Ravel's "Bolero," a work which, though fascinating and novel, is equally far from being its composer's finest work and Mr. Toscanini's most distinguished offering.

No composer of our time has suffered more neglect than has Jan Sibelius, the Finnish master. His orchestral works (and they are numerous) have been left unheard more consistently by conductors here, there and everywhere than have those of any creative musician of the first rank. In recent seasons New York has heard one of his symphonies played by Mr. Koussevitzky and one by Mr. Stokowski. This season no orchestral music by him has been heard here, save his "Swan of Tuonela," which Henry Hadley performed at the second concert of his Manhattan Sym-

## MUSICAL AMERICA for January 10, 1930

phony, and for which Mr. Hadley deserves much praise. Our foreign conductors are more interested in bringing out the *dernier cri* in symphonic fare than the music of this giant among contemporary musicians.

Why is this so? Largely, as suggested above, because the music of Sibelius is not the music of effect. It is the music of substance, of genuine ideas conceived with individuality, constructed with mastery, without concessions to popular taste. Even the First Symphony, in which one may discern a Tchaikovsky influence, is pregnant with its composer's creative physiognomy. And the succeeding six are each one the logical development of what has gone before. The Fourth Symphony is in many ways the finest. When first given it was considered a radical work; its message today is clear and readily understandable.

Sibelius, who stands alone in our day as a composer of individual stripe, is only a name to music lovers. His early "Valse triste" is familiar, to be sure, to thousands and so are a few of his songs. But it is by his orchestral output that he must be known. It is the duty of our conductors to perform Sibelius for their audiences and for these audiences to demand that this important music be neglected no longer.

## Playing Less, Listening More

WITHIN the memory of any inhabitant over twenty-one, no American home which could keep its head above the lowest standards of comfort, considered itself complete unless there was a piano in the living room. It was a badge of social standing. Young people's games, songs and dances rested on the family upright, more often than not slightly out of tune.

The constant parental din of "if you can play, you'll be popular at parties," kept children at the Czerny exercises. Sometimes they discovered, as their fingers became limber, that it was good to be able to translate the black dots jumping about on the stiff black lines into limpid fleeting phrases. Then the piano achieved a significance quite apart from its social value.

As the recent financial plight of a leading manufacturer sharply reminds us, the number of homes without a piano has multiplied a thousandfold. The blame has been attributed in turn to every feature of contemporary life, the movies, the victrola, the radio, the automobile, the small apartments.

Back of these reasons lies something more fundamental. America never was a nation whose people had as much of an urge to create music as did others. If our business men form string quartets, it is news. In Germany it is, or has been, as characteristic as the stein of beer. Italy's opera sprang from a people who loved to sing. Our only spontaneous song, according to our funny papers, comes from the man who carols in his bath. Making music has never been a satisfaction in itself to the typical American.

But there are obvious signs that the vanishing home piano does not mean there is less music in the home, or less interest in music generally. If we play less, we listen more. Those listeners who feel the urge to make music for themselves find greater opportunities for study. The rewards for fine musicianship are higher now, even though the advent of the sound movie and the radio has decreased the chances for just making a living at it. With music being encouraged in our public schools, with conservatories endowed and flourishing, there is no danger of music-making disappearing, or falling into disrepute.

## Personalities



International Newsreel Photo

Bernardino Molinari, noted Italian conductor, returns with Mme. Molinari to conduct in America

**Spalding**—One of the greatest treasures of Albert Spalding is his first violin, which Santa Claus brought him when he was seven. It is said to have cost the magnificent sum of four dollars!

**Menuhin**—Yehudi Menuhin, the young violinist, who recently returned from a year of triumphs in European music centers, will celebrate his thirteenth birthday on Jan. 22. He will return to Europe late in April for further concert appearances.

**Ganz**—Asked what he most desired in the way of a Christmas present, Rudolph, the pianist-conductor, replied: "I'd like to have an hour or two added to the day. I'd like to have more good hours on the radio. And I wish Schönberg would write something melodious!"

**Robeson**—Paul Robeson and Mrs. Robeson sailed on the Olympic, Dec. 20, for England, to join their small son for the holidays. The Negro singer will make a Continental concert tour before returning to London for the rehearsals of "Othello," in which he will play the title rôle.

**Gigli**—Beniamino Gigli, tenor of the Metropolitan, was notified recently that he had been elected a member of the Pontificia Accademia Tiberiana of Rome, of which Pope Pius XI is honorary president. This distinction was conferred upon Mr. Gigli not only on account of his artistic achievements, but by virtue of his many acts of philanthropy both in the United States and in Europe.

**Heifetz**—Jascha Heifetz, who, it might have been assumed, has played everywhere under all possible auspices, made recently his first appearance with the Philadelphia Orchestra in its home city, although he had played with the organization elsewhere. His concerto on this occasion was that of Brahms in D Major. Mr. Heifetz recently computed that in his twenty-eight years he has spent thirty thousand hours, bow in hand. This represents something more than three years of his life.

**Harrison**—The daughter of an English army officer, Beatrice Harrison was born at Roorkee in the Himalayas. Beginning to play the 'cello in childhood, she was already winning prizes at the age of ten. After her graduation from the Royal College of Music in London, she studied with Hugo Becker in Berlin. Entering the competition for the Mendelssohn prize, she won it as the youngest student and the first 'cellist to attain that honor. A number of composers have dedicated works to her. Zoltan Kodaly wrote for her his unaccompanied 'cello sonata; Frederick Delius composed for her a 'cello sonata, which in turn led to his writing his 'Cello Concerto, the principal themes of which were composed in Miss Harrison's old-world garden in Surrey.



## Washington Audiences Large at Opening Concerts of the Season

### Leginska and Stokowski Forces Greeted with Enthusiasm—Case, de Luca, Olszewska and Bauer Are Heard — Emma Reddell Returns to Capital for Recital Appearance

WASHINGTON, D. C., Jan. 5.—The musical season here so far has been rather light. Few things are planned to begin before the regular convening of Congress as a rule. From now on Washington will receive its full measure of music.

A packed house greeted Ethel Leginska and her Boston Women's Symphony Orchestra in Constitution Hall on the evening of Dec. 14. The program included the overture to "Die Meistersinger," the "Unfinished" Symphony of Schubert, Leginska's own "King Cole" and "Les Préludes" and "Hungarian Fantasy" of Liszt.

Mrs. Lawrence Townsend inaugurated her Matinee Musical Mornings at the Mayflower Hotel, when she opened her season on Dec. 4, with a

joint recital by Anna Case and Giuseppe de Luca. The concert, aside from the rare singing and art of the soloists, was unusual for the number of operatic arias which both singers presented.

This concert was followed by one by Maria Olszewska, contralto, and Harold Bauer, pianist. Mme. Olszewska sang German lieder, and Mr. Bauer played works by Bach and Schumann.

The Philadelphia Orchestra, with Leopold Stokowski conducting, played before a capacity house in Constitution Hall on the afternoon of Dec. 10. The program included music by Gluck arranged by Felix Mottl; the Bach Prelude in B Minor, Handel's Overture in D Minor and the Dvorak "New World" Symphony.

Rose and Otilie Sutro presented the first program of their "Salon Sutro," featuring "Colonial Music," on Dec. 13 at the Carlton Hotel. The artists on this occasion were Katherine Riggs, harpist; Edwin G. Kevlin, clarinetist, and Rebecca and Penelope Tarwater, singers of the Negro spirituals. Lee Cronican was at the piano.

Emma Reddell, Washington soprano, was heard in recital in the National

Theater on the afternoon of Dec. 14. Miss Reddell has distinguished herself as an operatic singer and song interpreter and her ability showed to its full advantage at this her first appearance in Washington since her European studies were finished. Her singing of Mozart arias was excellent.

DOROTHY DEMUTH WATSON.

## CLAIRE DUX SINGS AT REINER CONCERT

### Soprano Aids Pension Fund — "Farewell" Symphony in Novel Setting

CINCINNATI, Jan. 1.—Two recent appearances with the Cincinnati Symphony made recently by Claire Dux were among the extremely rare opportunities vouchsafed of hearing this soprano since her marriage to a prominent Chicagoan. As a Christmas gift and as a tribute to the Orchestra for the accompaniments played for her at the pair of concerts Mme. Dux presented the check for her appearances to the pension fund of the orchestra. She sang the aria of the Countess, "E Susanna non vien," from "The Marriage of Figaro" and three Strauss songs, "Freundliche Vision," "Heimkehr" and "Morgen." At the Friday concert she was given an ovation such as the matinee audience rarely indulges in.

Haydn's "Farewell" Symphony was an appropriate finale to the concert, since the orchestra will not play again until mid-January. Mr. Reiner observed all the traditions surrounding the work, including the use of candles, in this instance electric ones. A lovely performance was given the work. Mr. Reiner's reading of the "Queen Mab" Scherzo from Berlioz' "Romeo and Juliet" Symphony was a thing of sheerest enchantment. The Overture to "Hansel and Gretel" and Malipiero's "Impressions" were also heard.

On Thursday evening, Dec. 19, under the auspices of the Institute of Fine Arts and under the direction of the Public Recreation Commission, the Annual Festival of Christmas Music was given at Music Hall. The Mothersingers, the Men's Glee Club of the University of Cincinnati, the Y. M. C. A. Glee Club, the High School Glee Clubs, and the Catholic Mother's Choral group were combined to form the chorus. Will Reeves and Sherwood Kains were the conductors. Parvin Titus was the organist, and Dan Bebbie, tenor, was the soloist.

S. T. W.



Claire Dux, Soloist with Cincinnati Symphony Orchestra

### Hayden Re-elected in Washington

WASHINGTON, Jan. 5.—A. C. Hayden has been reelected president of the Musicians' Protective Union, Local 161, American Federation of Musicians, for the twenty-third term. Other officers elected are Antonio Celso, vice-president; John E. Birdsell, secretary; Harry C. Manvell, treasurer; Ray Peters, sergeant-at-arms, and R. E. Ashby, E. S. McGrath, C. W. O'Donnell, J. L. Vanpoucke, R. B. Gotts and William I. Jacoby as directors. Messrs. Birdsell, Manvell and Celso were elected delegates to the national convention in Boston next June.

A. T. M.

### Minneapolis Mu Phi Epsilon Presents Artists

MINNEAPOLIS, Jan. 5. — The local chapter of Mu Phi Epsilon, national honorary musical sorority, presented Lora Lulsdorf McCartney, mezzo-contralto; Viola Holzworth, pianist, and Marion Shook, violinist, in recital Dec. 20, in the auditorium of the MacPhail School of Music. Mrs. James A. Bliss accompanied Mrs. McCartney, and Edna Erickson, Miss Shook.

### New Orleans Hears Margaret Deneke

NEW ORLEANS, Jan. 5 — A lecture recital on program music, by Margaret Deneke, choir master of Lady Margaret Hall, the oldest woman's college of Oxford, was presented by the Metairie Park Country Day School through the courtesy of Mr. and Mrs. Edgar B. Stern, on Dec. 3.

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## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

### Schubert and Loewe

QUESTION BOX EDITOR:

Which is earlier in point of date, the Schubert or the Loewe setting of "The Erlking"? Which is the better?

BARITONE.

New York, Dec. 31.

The Schubert is the older version. Loewe is said to have been much struck with the song and, hence, tried his hand at a setting. The QUESTION BOX EDITOR prefers the Loewe setting which, though less melodious, is more dramatic.

???

### Remembering Beethoven Symphonies

QUESTION BOX EDITOR:

Several years ago, you published a sentence which, sung to the key signatures of the Beethoven Symphonies, helped one to remember them. Would you kindly re-publish this?

Boston, Jan. 2.

STUDENT.

The sentence is: "Ludwig wrote nine symphonies in all." You sing a syllable each to C, D, E Flat, B Flat, C (Remember, Minor) F, A, F and D (Remember, Minor). It may interest you to know that this was invented by the singer, Mabel Garrison.

???

### Vocalise

QUESTION BOX EDITOR:

Just what is meant by the term vocalise?

Toronto, Dec. 29.

A vocal exercise in more or less strict song form which is designed to be sung upon one vowel sound, usually Ah, instead of separate words or syllables.

### Welsh Traditional Music

QUESTION BOX EDITOR:

Please give me the name of some traditional Welsh music other than the well-known "March of the Men of Harlech."

T. D.

Bethlehem, Pa., Dec. 30

You will find a number of these listed under Welsh Music in Vol. V, of Grove's Dictionary of Music and Musicians. In case you have not access to this work, I list some of them: "Eryri Wen" (White Snowden); "Cywnew y Wraig Weddw" (The Widow's Lamentations); "Dyfrwch Gwyr Corwen" (Pastime of the Men of Corwen).

???

### Violin Positions

QUESTION BOX EDITOR:

Why are the first and third positions in violin playing easier than the second and fourth? "Fiddle."

New York, Dec. 20, 1929.

Because in the first position the left hand rests against the scroll and in the third against the box. In the second and fourth position the hand is in the air without support. Another reason is the indolence of many violin teachers who cannot be annoyed to spend the time necessary to teach these positions!

???

### Crossing the Hands

QUESTION BOX EDITOR:

Which of the Scarlattis is it who is credited with first crossing the hands in playing the piano?

D. R. F.

Portland, Ore., Jan. 1.

Domenico. He is said to have been heartbroken when he grew so fat that he could not practice this stunt.



# Holiday Season Brings Oratorios to New York Concert Goers

## Oratorio Society Gives Annual "Messiah" and Friends of Music, "Elijah" Before Large Audiences—Variety in Concerts Prevalent in Spite of Usual Decrease in Number

WITH the holiday season the number of concerts invariably decreases, the public being more interested for the time being in other directions. Nevertheless, the past fortnight has brought some concerts of unusual interest, among these being the 106th performance by the Oratorio Society of Handel's "Messiah," and an "Elijah" by the Friends of Music with well-known soloists. The Beethoven Society presented one of its unusual concerts for a distinguished audience, and several dance recitals of unique appeal were well attended. Singers, instrumentalists and ensemble groups were all heard with interest, the concert field gaining in excellence what it temporarily lacked numerically.

### The Barbizon Musicale

Falling into the spirit of intimacy of the Barbizon concert course, Ernest Hutchison, pianist, dean of the Juilliard School of Music, interspersed his recital on Dec. 18 with explanatory remarks in a conversational manner. Displaying his characteristic clarity of execution, and more than his usual warmth of feeling, he played the Beethoven Apassionata Sonata, the Chopin Scherzo in C Sharp Minor, the D Flat Nocturne and Fantasy, his own Second Capriccio, two Medtner Fairy Tales, a piano transcription of the "Ride of the Valkyries," and other music by Godowsky and Debussy. All this he topped off with five encores, Stravinsky's Etude in F Sharp Minor, Goossens' "Marionette Show," Chopin's Etude in C Sharp Minor, and the March from Prokofieff's "The Love of Three Oranges." D.

### Down Town Glee Club Gives Concert

The Down Town Glee Club, a chorus of business men from the financial dis-

trict, directed by Channing Lefebvre, gave a concert at Carnegie Hall on Dec. 18. Ethel Fox, soprano, was the soloist, contributing "Et incarnatus est" from Mozart's "Great Mass" and songs by Pergolesi, Luzzatti, Bantock, La Forge and others. The club sang carols from a variety of nations, and in the closing group Cesar Franck's "Far O'er the Bay," Adam's "Noel" and the traditional Adeste Fideles had the assistance of the boy choristers from the Cathedral of St. John the Divine. George Mead was the official accompanist. C.

### The Plaza Artistic Morning

An audience which filled the ballroom to the last box gathered for the thirty-fourth Artistic Morning at the Hotel Plaza Dec. 19, when Lucrezia Bori, soprano, of the Metropolitan Opera Company, and Efrem Zimbalist, violinist, presented the program. The singer, in excellent form, gave Micaela's aria from Carmen, a group of salon songs, and several encores. Her accompanist was Wilfrid Pelletier. Mr. Zimbalist, with the spirited support of Emanuel Bay at the piano, gave Handel's E Major Sonata a characteristically thoughtful reading. D.

### Biltmore Morning Musicale

At the fourth of the Biltmore morning musicales, Dec. 20, Margarete Matzenauer, mezzo-soprano of the Metropolitan, replaced Margherita Salvi of the Chicago Civic Opera Company, who was unable to appear. Accompanied by Frank La Forge, she sang the aria, "Ah, mon fils" from Meyerbeer's "Le Prophète," and three Schubert Lieder. Alfredo San-Malo, violinist, played works of Tartini, Saint-Saëns and Sarasate. Donald Thayer, baritone, sang songs by Rasbach. Rudolph Gruen was their accompanist. A large audience heard and approved. V.

### Lener String Quartet

The Lener String Quartet, giving the last of its series of five concerts in Carnegie Hall, Dec. 20, played an entirely modern program, consisting of Cesar Franck Quartet, Respighi's Quar-



"Hänsel und Gretel" as Given by Juilliard Graduate School. Left to Right: Beatrice Hegt, Donald Beltz, Marie Carlson and Catherine Akins

Bringing a youthful freshness to Humperdinck's ingratiating musical fairy tale, students of the Juilliard Foundation School of Music frolicked lightly through "Hänsel and Gretel" on the afternoon of Dec. 24 and again on Dec. 26 and 27. Given in the Children's Theatre of the Hecksher Foundation, the proceeds of all three performances went for the work of the Foundation. Beatrice Hegt and Mary Akins as the babes in the wood, Donald Beltz and

Inga Hill as their parents, Alma Milstead as Sandman and Dewman, and Marion Selee as the witch fell wholeheartedly into the spirit of the production, and used their blossoming talents well. The tableaux of angels and dances of the gingerbread children also enlisted Juilliard students, as did the orchestra of forty boys and girls. Albert Stoessel of the Oratorio Society conducted. Alfredo Valenti was in charge of the well-set stage. V.

tet Dorico, and Debussy's Quartet. The Respighi work, in one movement, written for this ensemble, containing deeply impressive passages and interesting medieval coloring, was most sympathetically handled. Immediately after the last note of the Debussy, the four players made for their overcoats, took their curtain calls, paused for news photographers, and rushed off to catch the Olympic, on which they sailed for their European engagements. V.

### The Russian Symphonic Choir

The Russian Symphonic Choir, Basile Kibalchich, director, appeared at the Washington Irving High School, Dec. 20, in the People's Symphony Concerts, Artists' Course. The program of sacred, classical and folk music included songs by Tchaikovsky, Rachmaninoff and Lvov, the Evening Song from Borodin's "Prince Igor," Rimsky-Korsakoff's "Sadko," and arrangements by the director himself of Russian tunes. There were incidental solos by Mme. Z. Ivanova, soprano; Mr. Mamonoff, tenor, and Mr. Slepuchkin, baritone. The picturesquely costumed group, singing rich music with such delicacy and finish, was enthusiastically received. D.

### Mount Holyoke College Glee Club

Mount Holyoke College Glee Club gave its annual Christmas concert at Town Hall on Friday evening, Dec. 20, presenting German, Polish, Czech, French, Spanish, English and American carols under the skillful direction of Dr. William C. Hammond. The final group contained three particularly effective settings by Harvey Gaul of traditional carols of Mexico, the Sioux Tribe and pioneer days in North America.

### The Adesdi Chorus

The peculiar charm of part-songs by women's voices, and by mixed voices unaccompanied, and the rich music at their disposal, delighted a not over-large audience at Town Hall on Dec. 22, when the Adesdi Chorus, assisted by

(Continued on page 27)

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## Stokowski Takes Seasonal Farewell; Gabrilowitsch Leads Philadelphians

**Wagnerian List Serves as Temporary "Abschied" of Leader in Home City—Ravel's "Bolero," in Philadelphia Premiere, Is Added for Good Measure—Detroit Conductor Gives First Local Hearing of Dukas' "Péri"—Mengelberg Returns in Vigorous Mood**

PHILADELPHIA, Jan. 2.—The Philadelphia Orchestra clientele has seen during the fortnight the exit of Leopold Stokowski—temporarily, of course—and the entrance upon the Academy stage of Ossip Gabrilowitsch. For his finale, Mr. Stokowski on Dec. 20-21 did one of his all-Wagner specializations, in which he shines so brilliantly, as follows:

"Rienzi," ..... Overture  
"Lohengrin," ..... Prelude to Act 1  
"Tannhäuser," ..... Overture and  
Venusberg Music  
"Parsifal," ..... Prelude to Act 1  
"Meistersinger," ..... Prelude to Act 3  
"Tristan und Isolde," ..... Vorspiel und  
Liebestod

And now, like Wotan, whom he resembles somewhat in imperial and imperious sway, Mr. Stokowski has taken his farewell, and, transmogrified into the wanderer, departed for his regular midwinter vacation to sunnier and less bronchially affected climes than the latitude of Philadelphia, where coughs in their rarity cease to trouble and orchestra leaders are able to take a rest. He will return March 28, until which time Mr. Gabrilowitsch has domain in the local orchestral Valhalla.

The Stokowskian farewell list proved exceedingly interesting in the choice and juxtaposition of numbers, and magnificent in the communication. Except for the placing of the "Parsifal," midway of the list, the program gave a chronological conspectus of Wagnerian development which was informing. The "Tannhäuser" is a familiar *tour de force* of conductor and orchestra, and again there were achieved the marvelously vanishing pianissimi, like "the horns of elfland faintly blowing." Passion and power were in the Venusberg music, as they appropriately and inevitably were in the Liebestod. The "Parsifal" and "Meistersinger" excerpts were superbly performed.

### An Unexpected Postscript

The conductor, with characteristic unexpectedness, proffered a Christmas present to his applauding admirers in the form of the first Philadelphia presentation of the Bolero, latest composition of Maurice Ravel, hitherto heard in America only under Toscanini and Koussevitzky. In spite of a curious structure of a single theme reiterated through all the choirs and combinations of choirs against a basso ostinato, without change of rhythm or tonality, the Bolero carried no sense of monotony, so masterly is the orchestration, so varied the tone coloring. In a final word of Yuletide greetings, Mr. Stokowski besought his auditors during his absence to be good to visiting con-

ductors, who, he said, "probably will not understand your enlightened attitude toward applause." It was a *gemütlich* occasion, quite savoring of the holiday spirit.

Came Ossip Gabrilowitsch on Dec. 27-28-30. He took the podium with the following program:

Symphony in D Minor.....Franck  
"La Péri".....Dukas  
"Les Préludes".....Liszt

The common denominator of the Gallic in this list—even the Liszt is faintly touched with it—seemed rather to accent Mr. Gabrilowitsch's readings. His version of the Franck was very individual. He took the Allegretto as written and not as a camouflaged Andante, and speeded up the final Allegro, evidently not taking too literally the composer's cautionary "non troppo." Much can be said for the interpretation, which avoided the monotony which is often felt in the Franck Symphony as most often played, on account of the frequent repetition of thematic material. The Liszt symphonic poem, emergent again after neglect following a prolonged popularity with conductors a decade or two ago, had its noble and purple passages nobly read and its occasional commonplaceness strategically played down. The novelty was the Dukas' Poème-Danse, for the first time here, a work very Gallic in its elegance and very Dukasesque in its handling. The choice use of violins and violas in combination proved an attractive feature. The Orchestra accepted change of batons with facility and gave of its best to the leader *pro tem*, with the result that there was an admirably performed program.

### Mengelberg Returns

In a somewhat boisterous and bravura mood, Willem Mengelberg made his local reentry on Dec. 16 at the Academy in the second Philharmonic-Symphony concert of the season.

Symphony No. 1 in C Minor.....Brahms  
Prelude and Finale from "Tristan und Isolde".....Wagner  
Suite from "L'Oiseau de Feu".....Stravinsky

Bravura and Brahms made an unlikely combination. The C Minor Symphony was anything but soporific in the rotund and genial-looking Willem's reading. If there was a loss of the clarity demanded by Brahms with his close and intimate interweaving of themes there was a gain in spectacular effect, which was not displeasing for a change, though certainly "different." The Adagio, however, told the truth about Brahms as he would have it told. The "Tristan" was tragically and affectingly impassioned, and the Stravinsky colorfully delivered. Some of the Academy veterans noted an unusual "brilliance" in the tone of the Philharmonic. This, on analysis, resulted not from inner graces of Mengelbergian interpretation, but rather from the external fact of a new placement of some of the instruments, with a thrusting forward of their characteristic tones.

Both Mr. Mengelberg and the players were plainly puzzled and discomfited by the lack of applause between movements of the Symphony, this being their initial experience of Philadelphians' "enlightened" and "modern" attitude toward plaudits, under the diligent training of the home conductor.

Rosalie Phillips, soprano, and George

Wargo, violinist, were capable soloists at the second of the Thursday evening concerts in the Fleisher Auditorium of the Young Men's and Young Women's Hebrew Association, Louis Kazze, the new director of music at the Association, was at the piano.

Marta Mazzei gave her annual song recital Dec. 27 at the New Century Club, offering songs and opera arias in French, German, Italian and English. She was assisted by Luigi Boccelli, tenor; Anthony Luizzi, 'cellist, and Carlo Nicosia, one time chief conductor here for Oscar Hammerstein, as pianist.

Mrs. Phillips-Jenkins was in charge of the pre-Christmas program at Alden Park Manor. Her quartet, consisting of Mary Schwartz, Charlotte Bentley, Natalie Ruth and Albertine Hundertmarck, was heard in seasonable music, with Virginia Snyder at the piano. Excellently played numbers were also contributed by Dorothy Johnstone Baseler, harp; Bertrand A. Austin, 'cellist, and Josephine Gemberling, violinist.

W. R. MURPHY

### League of Composers to Present American Works

The first of a series of four Sunday afternoon concerts of the League of Composers at the Art Center, 65 E. 56th Street, will be given on Jan. 12, with John Erskine prefacing with a short talk a program featuring American works. The series will be devoted to new works by contemporary composers of Europe and this country and to modern chamber music combinations and conceptions.

The first program will present the Second String Quartet by Bernard Rogers, a poem by Evelyn Berckman entitled "Spring in the Orchard," for voice and string quartet, and "Four Impressions" by Joseph Achron. Marianne de Gonitch of the Philadelphia Opera Company, will sing the Berckman work and one of Georges Migot's Troubadour Songs for voice alone. Hindemith's Sonata for viola d'amore and piano will be performed by Alix Young Maruchess and Frank Bibb. The new Russian Quartet, Naoum Blinder, Theodore Katz, Mitya Stillman and Evsey Belousoff, will play the works of Rogers and Achron.

### Martha Attwood Sings at Opening

Martha Attwood, soprano of the Metropolitan Opera Company, sang at the opening of the Hotel New Yorker, Dec. 28. Before a distinguished audience, she gave "The Star Spangled Banner," and then presented a program jointly with Rafael Diaz, tenor. She will appear as soloist with the the New York Chamber Music Society on Jan. 19, singing works for voice and chamber combinations by Chausson, Bergh and Kramer at the Hotel Plaza. Miss Attwood recently appeared in Cleveland as a soloist in the "Messiah," given before an audience of ten thousand.

### Operetta Program Is Broadcast by Victor Company

A program entitled "Fifty Years of Light Opera" was heard in the RCA-Victor Hour, broadcast from Station WEA, through the NBC System, on Thursday evening, Jan. 9. Excerpts from operettas by composers from Offenbach down to the moderns were given by the Victor Light Opera Company and the new Victor Salon Orchestra, under the direction of Nathaniel Shilkret.



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New York Evening Journal, Nov. 25th.

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New York Herald Tribune, Nov. 24th.

"Thorough schooling—the movements of his arm and wrist are relaxed and yet precise—sonority of tone—passages executed with distinct nobility—plays with taste—strong temperament—great sense of rhythm. Proved a perception of style, vital personality and power of expression."

New York Staats-Zeitung, Nov. 25th.

"Good tone, clean technic and showed careful study and preparation in his interpretations—enthusiastically applauded."

Musical Courier, Nov. 30th.

RECITAL MANAGEMENT  
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## San Francisco Has Lively Invasion of Celebrated Russian Artists

**Horowitz Heard Four Times in Ten Days—Piatigorsky Impresses in 'Cello Recital—Nina Koshetz, Soprano, and Akimoff, Bass, Add to Interest of the Season**

SAN FRANCISCO, Jan. 5.—This city is in the throes of a Russian invasion. Three musical giants from that Slavic land have won triumphs during the past month—Horowitz, Piatigorsky, and Nina Koshetz—and a fourth, Nathan Milstein, violinist, will make his debut here soon with the Symphony.

Horowitz made four appearances in ten days—three with the Hertz orchestra, and one solo recital in Scottish Rite Hall. San Francisco has never heard finer piano playing than his. He made his debut in the Tchaikovsky B Flat Minor concerto with the Symphony on Dec. 6. The following Sunday he played the Brahms B Flat concerto while the orchestra repeated its half of the Friday program, again illustrating the queer things Steinberg did to Bach's Chaconne, the straightforward writing in George Schumann's "Dance of the Nymphs and Satyrs" and Alfred Hertz' pet, "Don Juan."

For his recital Horowitz presented Liszt's B Minor Sonata, a Chopin group, Ravel's "Jeux d'Eau," Prokofiev's "Gavotte" and "Suggestions Diaboliques," Liszt's "Au Lac de Wallenstadt," and his own Virtuoso Variations on Two Themes from "Carmen." He repeated the Tchaikovsky concerto at the Sunday "pop" concert of Dec. 15, when the orchestral offerings were: the "Lohengrin" Prelude, Ravel's "Mother Goose" Suite, the Dream Pantomime music from "Hänsel and Gretel" and Quinto Maganini's Cuban Rhapsody, "La Rumba," for which Hertz yielded the baton to the composer.

The Cuban musical tale had atmosphere, brilliance, and some rather extraordinary effects in the way of rhythm and orchestration. The composer is a former member of the Hertz orchestra. Since leaving the flute stand

of the organization he has conducted in the capitals of three countries.

Gregor Piatigorsky proved a Horowitz of the 'cello. Rich tone and superb phrasing marked his readings of the Boccherini Sonata in A, Bach's C Major Suite for solo 'cello, Frescobaldi's "Toccatina" and Ernest Bloch's "Prayer." Subsequent numbers included Mainardi's "Rhapsodia Italiana," which was played for the first time in America on this occasion, and shorter numbers by Mendelssohn, Fauré, and Moszkowski. Edward Harris played exquisite accompaniments.

### Nina Koshetz In Russian Program

Nina Koshetz, dramatic soprano, was introduced to San Francisco by Pro Musica in a program devoted primarily to modern Russian songs. Glinka's "Autumn Fire," Dargomijsky's "A Burlesque," Rimsky-Korsakoff's "Eastern Romance," Cui's "Miniature" and Moussorgsky's "Reverie and Dance" comprised her opening group, with Rimsky-Korsakoff's "Spring" for an encore. The second group included Scriabine's "Romance" (the only song ever written by that composer), and songs by Prokofiev, Gretchaninoff, Rachmaninoff, Medtner and Stravinsky.

Samuel Barlow's "The Cherry Tree," Georges Migot's "The Mountebanks," Joaquin Nin's "The Bird With a Golden Throat," de Falla's "Seguidilla" from "Murcia," and Koshetz' "Ukrainian Dance" were included in the final group. Ariadna Mikeshina proved an accompanist of first rank.

Alexander Akimoff, a Russian bass from the Petrograd opera, was introduced in recital by Alice Metcalf in the Scottish Rite Auditorium. He is the possessor of a real bass voice of great depth and a mellow quality. Feodor Kolin was the accompanist.

Florence Ringo, sang recently in the Hotel St. Francis. Her presentations of Nishan Der Hagopian's Armenian lullaby, "Shushan," and Messenger's "La Maison Grise" were beautiful examples of lyric singing. Miss Ringo, a member of the Pacific Coast Opera Company, was accompanied by Edward Harris.

MARJORY M. FISHER.

Nino Carboni, Italian baritone of the Opera Reale, Rome, and Toreador in the Spanish Arena, has arrived in New York on his first visit to America.

## Nella Miller Awarded Recital in New York Under Juilliard Plan



Nella Miller, Pianist

Nella Miller, pianist, a pupil of Olga Samaroff, has been awarded one of the recitals under the auspices of the Juilliard Foundation. She will appear at Town Hall in New York on Jan. 21.

Miss Miller, who showed talent at a very early age, is a native of Oklahoma City. She has held a fellowship in Mme. Samaroff's class at the Juilliard Foundation Graduate School for three successive seasons. She will play a program including three Bach Chorales, the "Davidsbündler" of Schumann, and shorter pieces of Brahms, Chopin and Debussy.

### Naoum Blinder to Give Concerts in South

Naoum Blinder, violinist, will leave for Florida in March, where he is booked to appear in St. Petersburg and Miami. He will be soloist with the Miami University Symphony Orchestra under the leadership of Arnold Volpe, and also with the Mana Zucca Club in the latter city.

Mr. Blinder will be heard in Newark on Jan. 30, when he will appear as soloist with the Newark Festival Chorus at the concert given by that organization. The chorus is under the leadership of Mortimer C. Wiske.

### Copley Host to Roths

Richard Copley was host at a luncheon on Dec. 24 to the members of the Roth String Quartet preparatory to their departure for the Pacific coast. The Budapest ensemble will give fifteen concerts in the West, returning to New York on Feb. 1 to sail for Europe. The quartet will return for a tour in the United States next season.

### Grace Leslie in Bucharoff Opera

Grace Leslie will sing the contralto role in Simon Bucharoff's one-act opera, "Lovers' Knot" at the New York Liederkantz Club on Saturday evening, Jan. 11. Later in the month Miss Leslie will give concerts in Maine, Connecticut and New Jersey.

### Segovia Will Make Third Tour Here

Andres Segovia will arrive early in January for his third American tour. His first New York recital is scheduled for Jan. 19 in the Town Hall, and a second one on Feb. 9, upon his return from his Western tour. Mr. Segovia recently completed his first tour of the Far East.

## NEW MUSIC HEARD IN SAN FRANCISCO

### Modern European Works Have First Hearing by Local Artists

SAN FRANCISCO, Jan. 5.—The New Music Society recently presented, in the Galerie des Beaux Arts, Imre Weisshaus, composer-pianist, assisted by Helen Atkinson, violinist, and Dorothy Pasmore, 'cellist, in a program of modern European works never before heard in this country. Composers represented were Hauer, Kadosa, Szelenyi, Szabo and Weisshaus.

Czelenyi's "Recitative" had melodic interest to a readily intelligible degree. Szabo's "Toccatina" was of a percussive nature, and while a first hearing was more bewildering than intriguing, its repetition proved somewhat clarifying. Weisshaus' compositions were of singular interest. The "Prelude" was strongly Russian in character and had the beauty of a fine tragic poem. The "Sostenuto" was more dissonant but strongly atmospheric. Perhaps the most memorable work of the evening was the pianist's composition, Etude for piano.

### Abas Quartet's Second Concert

The Abas String Quartet played its second concert of the season to an appreciative audience in the Community Playhouse on Dec. 13, devoting the program to the Mozart Quartet in A, Ernest Bloch's "Night," "Alpestre" and "Tongataboo" and Ravel's Quartet in F.

Beautiful tone and sympathetic readings made the Bloch novelties stand out as charming atmospheric bits of harmonic writing. "Night" was the most distinctive of the three, with the "Alpestre" a close second.

The ensemble comprises Nathan Abas, first violin; William Wolski, second violin; Romain Verney, viola, and Michel Penha, 'cello. The third concert by the Quartet will be given on Jan. 28 with Imre Weisshaus, pianist, as assisting artist.

### Negro Choral Club Sings

The Coleridge Taylor Choral Club, a group of twenty-five Negro singers, recently sang a program of spirituals in Scottish Rite Auditorium under the direction of Ethel R. Clark.

As guest artist the Club presented Abbie Mitchell, who sang German lieder, "Exhortation" by Will Marion Cook and "Wade in Water" by H. T. Burleigh with a high degree of vocal artistry.

Ora Hyde and Arthur Johnson presented the Forest Love Scene from Deems Taylor's "The King's Henchman," the Seminary Scene from "Macon" and interesting song groups at the Alice Seckels' Matinee Musicale in the Fairmont Hotel on Dec. 9.

The Olympians gave a concert recently in Scottish Rite Auditorium, assisted by Mary Groom, contralto. The ensemble is a male quartet composed of Ben Klassen, Ray Nealan, Joseph Trissier and Oliver Jones, plus their director, Mynard Jones, whose fine bass voice carried obligato passages with distinction. Their program was of much merit.

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## Musicians' Gambol Adds Lawnmowers And Typewriters to Modern Orchestra

WHAT do musicians do when musicians gambol? One of the season's most notable audiences found out when it assembled in Carnegie Hall the evening of Dec. 30, by way of contributing support to the MacDowell Association and the MacDowell colony at Peterborough, N. H. Ruth Draper in the capacity of radio announcer broadcast the news that the Musicians Gambol was on. The rising curtain disclosed what the program said was a studio party—approved by the Parents League. There, or soon thereafter, were to be seen Ernest Schelling, president of the association, Harold Bauer, Georges Barrere, Rudolph Ganz, Joseph Lhevinne, John Erskine, Ernest Hutcheson, Paul Kochanski, Felix Salmond, John Philip Sousa, Chalmers Clifton, Albert Stoessel, Alfred Pochon, Harold Samuel, Fabian Sevitzyk, Emilio de Gogorza and someone asleep with a handkerchief over his face. Also to be gazed upon were Lucrezia Bori, Olga Samaroff and Yolanda Mero.

Bauer, striding up and down with a violin protesting in his hands, called for Walter to wake up. Whereupon the doughty Damrosch removed the handkerchief and came to the defense of the poker game going on at the back of the studio, insisting that Wagner in "Goetterdaemmerung" had blessed "two pairs."

After that there was nothing for Bauer, Lhevinne and Iturbi to do but play the first movement of the Bach D Minor Triple Concerto, with Schelling conducting a string ensemble. Samuel, Hutcheson and Erskine relieved them for the second movement, with Damrosch wielding the stick.

In the third movement, Samaroff and Ganz gravitated to the pianos.

Bauer then espied Emilio de Gogorza, who lavished a wealth of tone and a mastery of diction and style on a recitative and air from Gluck's "Iphigenie en Aulide." Mr. Bauer's accompaniment was equally superb. Presently Miss Bori, from the top of Mr. Schelling's piano sang three liets of De Falla and Granados.

Mrs. Edward MacDowell was introduced and played the Andante from her lamented husband's "Keltic" Sonata. She was affectionately applauded. John Erskine spoke of the work of the MacDowell colony, with lantern slides of colony scenes as illustrations.

With Sousa conducting, Romberg's "Sinfonia Domestica, 1929," began the second part. Mme. Samaroff and Mr. Chalmers tooted on miniature trumpets, Mr. Iturbi, seated on the floor, tapped a child's drum; Mme. Mero and Mr. de Gogorza manipulated rattles, Miss Bori blew trills on a mechanical nightingale, Mr. Lhevinne made a triangle tinkle, Mr. Barrere shrilled upon a fife and Mr. Samuel clashed a pair of toy cymbals, while Messrs. Schelling and Bauer doubled

on typewriters and lawnmowers. The aggregation actually made music, the burden of which was carried by Mr. Barrere's fife, Mr. Ganz's piano, Mr. Pochon's fiddle and Mr. Salmond's violoncello. The lawnmowers were excruciatingly funny.

Then the Gooschepeix, or Foollyphone was unveiled, concerning which the official program read in part: "This epoch-making instrument, the result of years of research . . . is primarily designed to enable our (more radical) modern composers to find an outlet for their self-expression commensurate with their basic ideas and inspirations." It squeaked, roared, thumped and broke dishes in full view of the audience. Bauer, Kochanski, Iturbi and Ganz oiled it to no avail. It got out of order very soon.

The same "Out of Order" sign was hung behind Hutcheson, Bauer and Schelling when they essayed to play "La Gazza Ladra" as a trio for thirty fingers and six feet at one piano. Ganz, Damrosch and Iturbi stole their thunder by finishing it at another and beating them to the bow, the while Samuel turned Bacchante in a cymbalic dance.

That choicest of musical drolleries, Saint-Saëns' "Carnival of the Animals," wound up the festivities with an orgy of conductors and pianists which kept the audience guessing as to who held the stick and who sat at the keyboards. Salmond played the "Swan" exquisitely. Something like \$15,000 was added to the funds of the association as the result of the evening of fun.

### Cowell and Adler to Give Music Series at School for Social Research

Two series of lectures on music will be included in next term's curriculum for the New School for Social Research, at 465 West Twenty-third Street, the director, Dr. Alvin Johnson, announces.

Henry Cowell, pianist, will give four lectures, illustrated at the piano, on Friday evenings, beginning Feb. 7, which will constitute "A World Survey of Contemporary Music." This series will be followed in March by six lectures by Lawrence Adler on "Introductory Inquiry into the Technique and Craftsmanship of Music."

Mr. Cowell's lecture topics will include: "The Paradoxical Musical Situation in Russia," "Europe Proceeds Both Forward and Backward," "Newly Discovered Oriental Principles," and "American Composers Begin Breaking Apron-Strings."

### Pinnera Singing in Europe

A cablegram received from Oslo announces that Gina Pinnera, dramatic soprano, was enthusiastically received on the start of her present European concert tour in the Norwegian capital on Dec. 1 and 2. She has been requested for an American Music Festival in Europe in May if available then; also for an "Aida" performance in Frankfurt-am-Main, Germany, in January. The American artist was introduced to Berlin society on Dec. 8 at a tea in her honor at the home of the Minister of Foreign Affairs. On Dec. 10 she sang in Antwerp.

Adelaide Fischer, soprano, will sing in the production of "The Lover's Knot," given by the New York Liederkranz Society.

## PITTSBURGH GIVES HOLIDAY CONCERTS

### Bach and Handel Music Presented — Resident Artists Heard

PITTSBURGH, Jan. 5.—Under the leadership of Ernest Lunt, the Mendelssohn Choir gave its annual performance of Handel's "Messiah" in Carnegie Music Hall, on Dec. 27. The choir sang beautifully, and Mr. Lunt conducted with his usual authority and ability. The veteran Dan Beddoe was the tenor soloist. The others were Ruth Schaffner, soprano; Grace Leslie, contralto; and Sigurd Nilssen, bass. Earl Mitchell was at the organ. A large audience attended.

Bach's "Christmas" Oratorio was given in Northside Carnegie Hall on Dec. 15, the participants being Lyda S. Flanner, Mrs. L. W. Ohl, Matthew Kamer, E. Clair Anderson, Mrs. J. R. McGregor, Dr. Casper P. Koch, with Lyman Almy Perkins conducting.

The Tuesday Musical Club presented a Christmas program in Memorial Hall on Dec. 17. Mrs. Walter E. Close arranged the program, which was participated in by Mrs. James H. Greene, Ruth Thoburn Knox, Elizabeth B. Mellor, Nina Weldin, Jean Wessner, and Georgia Alberta Orwig, with a chorus from the club. Carols were sung by an audience of 600.

A piano recital was given in Carnegie Lecture Hall on Dec. 9 by Georgia Alberta Orwig. Her program ranged from Bach to MacDowell and Debussy, and the various moods were excellently portrayed.

Under the direction of Florence H. Kinley, the Avalon Woman's Club gave a program on Dec. 10. The Club Choral sang several groups. Assisting artists were Cass Ward Whitney and William H. Oetting.

Kathryn Brose, pianist, and Mr. Whitney, baritone, gave a joint recital on Dec. 5. The outstanding numbers were Charles Griffes' Piano Sonata and Moszkowski's E Major Concerto.

Dr. Charles N. Boyd was elected treasurer of the National Association of Music Schools at the recent convention in Chicago.

William Wentzell has been appointed organist and director of music at the East Liberty Presbyterian Church, succeeding James Philip Johnston, who has moved to St. Louis.

The German dancers Kreutzberg and Georgi, were presented in Carnegie Music Hall on Dec. 30 by May Beegle, offering an attractive program of dances. Many modern numbers were included.

The Harvard University Instrumental Clubs, including the Gold Coast Orchestra, were heard at Carnegie Music Hall on Dec. 26. E. J. Biltcliffe and John S. B. Archer assisted in the musical presentation.

The beginning of the second semester will see a number of new classes instituted in the piano department of the Pittsburgh Musical Institute.

WM. E. BENSCHWANGER

Ethel Fox, soprano, is booked for a recital in East Orange, N. J., on May 21. Miss Fox, who is in demand for operatic costume recitals with Allan Jones, will give a solo program on this occasion.

### RETURNING NEXT SEASON 1930-1931

## ROTH STRING QUARTET OF BUDAPEST

"The most beautiful chamber music that New York has heard in a decade. There may be greater performances somewhere on earth today, but one healthily doubts it."—TELEGRAM, OCT. 16th.

"The beauty of the whole performance was great and the spontaneity and the exquisite color and finesse heard, for instance, in the Debussy music provided a rare treat not soon to be forgotten."—THE SUN, OCT. 16th.

"The ensemble retains its glow of tone, its hair-trigger responsiveness, its variety and conviction and its definite personality to individuate it from all other quartets of recent memory."—POST, OCT. 16th.

"Such performances of chamber music add to the meagre list of outstanding artistic achievements here in a musical season which so far has been appallingly dull. Genuine and resounding enthusiasm was won by the Roth Quartet for its superlatively fine playing."—Leonard Lieblich, THE AMERICAN, NOV. 26th.

"Closer approach to an ideal achievement would be difficult of attainment from mere human hands."—HERALD, OCT. 16th.

"The audience applauded with the enthusiasm usually bestowed only on a favorite virtuoso."—TIMES, OCT. 16th.

"Their accomplishments left undisturbed the pre-eminence of Mr. Roth and his colleagues over their newly arrived competitors from Budapest."—EVE. WORLD, NOV. 26th.

### MANAGEMENT

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# New Year Glimpses of Musicians in Scenes Far and Near



Carlo Zecchi, Italian pianist, who will make his first tour of the United States next season, was snapped while on a recent European concert journey. He will revisit South America in the late spring.



Trekking along a road in the country near Stockbridge, Mass., Ethel Glenn Hier, American composer, finds snowless winter weather most exhilarating.



Photo by Cosmo News Photo Co.  
Looking over the rail of the liner Berengaria is Alexander Brailowsky, Russian pianist, who recently arrived for his South American tour, in the course of which he will play with orchestras and in recital.

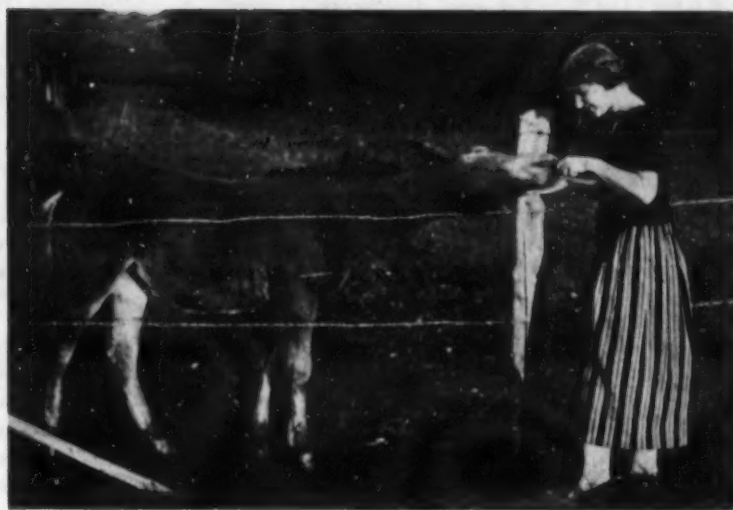


Mrs. Ethelbert Nevin, widow of the composer, is shown with Nathaniel Shilkret, conductor, on the recent occasion when a program of Nevin compositions was broadcast under his direction

Photo by Harold Stein



Before the Civic Theatre in Chicago, Harry Melnikoff, violinist, is seen with Victor Kuzdo (left), his teacher. Mr. Melnikoff recently made his recital debut in New York.



Dorothee Sellschopp, Munich violinist, rewards a wayside friend—without music



The Lawrence Harp Quintet, composed of Lucile Lawrence, Marie Bitter, Grace Weymer, Thurema Sokol and Elenor Shaffner, are shown while on a recent tour of the Middle West



On the wharf near their country home at Centre Moriches, Long Island, the members of the Tollefsen Trio are about to embark for a trip across the bay to Fire Island



## Choral Music Predominates in Holiday Season in Cleveland

### Sokoloff Gives All-Wagner Program with Vocal Choruses and Solos—"Messiah" Sung Before an Audience of 8,000—St. Ann's Choir, and Club Chorus in Concerts

CLEVELAND, OHIO, Jan. 5.—Seven excerpts from Act III of Wagner's "Mastersingers of Nuremberg," played without pause, distinguished the annual all-Wagner program by the Cleveland Orchestra, Dec. 12 and 14. The combined choruses of the First Methodist Episcopal Choir and the Glenville High School Choral Club, both directed by Griffith J. Jones, and Marcel Salzinger, baritone soloist, head of the voice department of the Cleveland Institute of Music, provided the vocal episodes in Conductor Sokoloff's distinctly different arrangement of familiar music. The excerpts from "The Mastersingers" made up the last half of the program and included the Prelude, Dance of the Apprentices, the choruses "Silentium," "Wachet Auf," "Ehrt eure Deutschen Meister"; Walther's Prize-Song, played by Josef Fuchs, violinist, and Hans Sachs' address to Walther, sung by Mr. Salzinger.

Opening with the Overture to "Tannhäuser," and following that with the formal chorus of homage from the second act of the same opera, the first part of this Wagnerian feast brought the aria, "Wie oft in Meeres tiefsten Schlund" from the "Flying Dutchman," and the "Spinning Chorus" from this work, in which the Glenville High School girls delighted the audience; and "Siegfried's Rhine Journey," played by Sokoloff with devotion to the composer's purpose.

An audience which crowded Wade Park Manor ball room heard the Cleveland String Quartet, composed of Messrs. Fuchs, Ringwall, Cooley, and De Gomez, in a program of contrasting works, on Dec. 9. Mozart's Quartet in E Flat, Ravel's in F, and a "Quartetto," written in 1926 by Vittorio Rieti, a young Italian composer, and a pupil of Respighi, regaled the many devotees of chamber music.

A program of ecclesiastical music by the choir of St. Ann's Church, directed by Edgar Bowman, in the Garden Court of the Museum of Art on Dec. 1, was one of the principal events of Cleveland's music season. In a remarkable program which included three excerpts from Gregorian masses, an "Assumpta est Maria" by a contemporary Italian composer, Oreste Ravanello, an excerpt from a requiem mass by Pietro Yon, and the "Credo" from Palestrina's "Missa Brevis," the St. Ann singers maintained a balanced purity of tone that reflects much credit on the director.

#### "Messiah" Sung to Huge Audience

The Cleveland Messiah Chorus gave its annual Christmas message to 8,000 people in Public Hall, Sunday afternoon, Dec. 15. For eight years this group, directed by William Albert Hughes, has been giving the Handel

masterpiece from which it takes its name, and this, no doubt, was the best of all these performances. Three hundred singers, recruited from several church choirs, Walter Logan's symphonic orchestra, Ida M. Reeder at the organ; two pianists, Vera Baker and Ann Griffiths; Martha Attwood, soprano; Joanne de Nault, contralto; Robert Elwyn, tenor, and Alexander Kiselburgh, bass, all combined to offer free to the people of Cleveland the most famous of all oratorios as a holiday event of civic as well as musical and religious significance.

The Fortnightly Musical Club presented its chorus, Zoe Long Fouts, director, in an unusual program at Hotel Statler, on Dec. 17. The chorus was assisted by Frederic Lake, baritone, and Laurent Torno, flutist, of the Cleveland Orchestra. Notable among the songs by the chorus, was Saint-Saëns' "Night," with soprano and flute obbligati, by Beatrice Moore and Mr. Torno. Five Slavic folk-songs with four-hand piano accompaniment by Josef Shuk, were sung with much animation and clarity.

Among the few engagements of Yehudi Menuhin this season will be three appearances in Cleveland. The young violinist's father is firm in his stand that Yehudi may play only a limited number of recitals, but it happens that the Menuhin family has many strong personal friendships in Cleveland, and it is on this account that Yehudi will be allowed to play in Public Music Hall, Jan. 14, as well as with the Cleveland Orchestra, Feb. 6 and 8.

MARGARET ALDERSON.

#### Medtner, Composer-Pianist, Heard in Recital in Quebec

QUEBEC, P. Q., Jan. 5.—Nicholas Medtner, Russian pianist, and one of the leading modern composers appeared here last week in a program of his own compositions. His first group included two "Fairy Tales," "Canzona Mattinata" and "Sonata Tragica." These he followed with "March of Paladin," four "Fairy Tales" and "Danza Festiva." Mr. Medtner graciously gave two encores in response to insistent applause. Mme. Léopold Fortier, of Montreal sang in Russian, French, English and German six songs by Medtner with the composer at the piano.

On Dec. 20, Edith Ritchie, soprano, gave a recital in the concert room of the Chateau Frontenac.

Alfred Wallenstein, the new first 'cellist of the New York Philharmonic-Symphony Society, will give a recital in Quebec on Jan. 14.

A large and enthusiastic audience gathered recently in the concert room of Chateau Frontenac for a recital by the American soprano, Esther Dale. She sang a group of English folk-songs and other groups in French and German. Her hearers demanded a repetition of César Cui's "Ici-bas." Anton Rovinski, pianist, played on Dec. 7 a program of Chopin, Liszt, Franck, Bach, Debussy, De Falla and Korngold works, and some of his own compositions. Among other recent recitalists were Barbara Lull, violinist; Hortense Lord, pianist; Louis Gravel, baritone, and Cecile Kirouac, pianist. F. J. B.

#### NEW HEAD CHOSEN FOR NORTH SHORE FESTIVAL

CHICAGO, Jan. 5.—Henry E. Voegeli, manager of the Chicago Symphony Orchestra, has been appointed manager of the North Shore Music Festival, held annually in the Patten Gymnasium of Northwestern University. Peter Christian Lutkin, who has been music director of the festivals since their organization twenty years ago, will retire at the end of the present season. Plans are being made to pay the veteran director suitable tribute on the occasion of his final appearances. Frederick Stock has been appointed music director, beginning in 1931. Park E. Simmons was elected treasurer of the festival association, following the resignation of John Hilton. A. G.

#### MILSTEIN SOLOIST WITH PORTLAND SYMPHONY

New String Ensemble Also Gives Its Introductory Program at Private Home

PORTLAND, ORE., Jan. 5.—The third evening concert of the Portland Symphony given here recently was a notable event. William van Hoogstraten reflected sensitive musicianship, rhythmic vitality and clarity in the reading of Beethoven's Seventh Symphony. The reception of Nathan Milstein, violinist, was an unmistakable indorsement of his interpretation of the Brahms concerto, which was played with freedom and fine intonation.

The newly organized Portland Trio, Sylvia Weinstein Margulis, violin; Lora Teschner, cello, and Ruth Bradley Keiser, piano, gave its introductory program at the home of Mr. and Mrs. Elliott Corbett, under the auspices of the Riverdale Musical Society.

The Reed College chorus was heard in its annual presentation of Christmas music, under the direction of Mrs. Herman T. Bohlman. Leslie White, tenor, sang the incidental solos and Cecilia Tenney was at the organ. The Reed College orchestra, led by Tom Frewen, also assisted. J. F.

#### Hofmann to Make Western Tour

After his New York recital on Jan. 12, Josef Hofmann will start upon a cross-country tour that includes Denver, Colorado Springs, Pueblo, other northwest cities and several in California. He will give two recitals in San Francisco and two in Los Angeles. On his way east, Mr. Hofmann will be heard in Chicago.

#### COLLEGE CHORAL GROUP APPEARS IN "MESSIAH"

Muskingum Hears Oratorio for Ninth Time—New Music Club on Campus

NEW CONCORD, OHIO, Jan. 5.—The ninth rendition of Handel's "Messiah" was given in Brown Chapel Dec. 13 by the Muskingum College Choral Society, Thomas H. Hamilton, conductor. Solo parts were capably taken by Julie Rive Lange, soprano; Jean McCrory Newman, contralto; Russell Pyle, tenor, and Fred Newman, bass. Organ and piano accompaniments were played by William S. Bailey and Katharine Davies.

The choral society of two hundred and fifty voices numbers over twenty-five per cent of the student body of the college, which has a total registration of 850. The second semester will be devoted to choruses from the B Minor Mass of Bach and the Requiem of Brahms.

There has been recently organized on the campus a group of 22 young men known as the Supertonic Club, devoted to the advancement of good music in the college, to the promotion of good fellowship among men of the musical clubs, and to the encouragement of original composition.

#### Sheridan to Give Carnegie Recital

Frank Sheridan, recently back from a European tour, will give his first piano recital of the season in Carnegie Hall on Jan. 13. Four concerts with the Stradivarius String Quartet and an appearance in the Columbia University Arts Series are included in his later New York schedules. Both the Dresden Philharmonic and the Vienna Symphony have reengaged Mr. Sheridan for next season. He will also appear with the Lamoureux Orchestra in Paris.

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## Nashville Greets Noted Visitors; Resident Musical Groups Heard

NASHVILLE, TENN., Jan. 2.—The musical series presented by Mrs. L. C. Naff in Ryman Auditorium was opened with a dance recital by Ruth St. Denis and Ted Shawn. The program was admirably varied and beautifully presented, aided by beautiful costumes and settings. There was a good-sized audience.

The Boston Woman's Orchestra, conducted by Ethel Leginska, was another Ryman Auditorium event sponsored by Mrs. Naff. An afternoon program for school children was fairly well attended—though the school authorities of Nashville are somewhat behind in the educational movement that is steadily advancing toward a real appreciation of the worth of bringing music and the fine arts into the lives of the school children.

In the evening an adult audience heard a popular program that ranged from Wagner and Liszt to "Old King Cole" by the conductor, played in a spirited and intelligent manner by the capable instrumentalists under Miss Leginska.

Marcel Dupré gave an organ recital at Ward-Belmont College on Nov. 16. The students of the institution filled most of the available space in an auditorium that holds about 1200, and they, with the sprinkling of outsiders who were fortunate to be present, enjoyed a rare treat. The program was made up of compositions by Handel, Bach, Mozart, Daquin, Widor, Franck and James H. Rogers, with the performer's Second Symphony in C Sharp Minor. Mr. Dupré ended, as usual, with an improvisation upon themes submitted by local musicians.

The Second Number on the Fine Arts Series, sponsored by Mrs. Kenneth Rose, was a program by the London String Quartet, which was given in the Little Theatre on Dec. 2. This was one of the most enjoyable programs of the season, including the Beethoven Quartet in C—the last of the Rasoumowsky trilogy; a suite by Waldo Warner, formerly viola player with the organization; a Tchaikovsky Quartet and shorter numbers.

### Hayes Heard at Alma Mater

Roland Hayes came back to the alma mater, Fisk University, on Dec. 13 and gave it a Christmas present in the form of a recital, which, judging by the size of the audience, must have proved profitable to the University.

The Russian Cossack Chorus made an afternoon appearance on Dec. 7 in the Fisk concert series.

Continuing its series of faculty recitals, the Nashville Conservatory of Music presented Eduard Loessel of the piano department in a program on Dec. 10. Mr. Loessel, who was brought to this country last year by the local institution, hails from Frankfurt, Germany. During his brief residence he has established himself as a well schooled and talented pianist. He gave a varied program, ranging from Bach and Brahms to a group of shorter pieces by the moderns.

Under the baton of I. Milton Cook, Dudley Buck's Oratorio, "The Coming of the King," was given under the auspices of the University Place Christian Church in Scottish Rite Temple, on Dec. 17. Mrs. S. R. Hawkins was responsible for the dramatic arrangement and staging of the work.

The Vanderbilt Singers, a chorus of mixed voices sponsored by Vanderbilt University, gave its annual concert of Christmas music in the Alumni Memorial Hall of the University on Sunday afternoon, Dec. 15. An audience that overflowed the hall attended. The vocalists gave a program made up of English, French and German carols, a chorale from Bach's "Christmas" Oratorio and Pergolesi's chorus, "Glory to God in the Highest." The Singers were organized three years ago by Dr. Arthur Wright, a professor at the University, and himself a singer and conductor. Upon Dr. Wright's resignation this year, to accept a position at another educational institution, your correspondent was appointed to succeed him. This program was the first to be given under the new conductor.

SYDNEY DALTON



Hugh Ross, Conductor of the Schola Cantorum

## HAYDN MASS TO HAVE A REVIVAL

### Rediscovered Work and Modern Novelties on Schola List

Three "novelties," one of them 150 years old, and a revival will be given by the Schola Cantorum under the direction of Hugh Ross at Carnegie Hall on Jan. 15: a recently published Requiem Mass in C Minor by Joseph Haydn; Arthur Bliss's "Pastoral"; Hector Villa-Lobos' "Chorus No. 15," and Richard Strauss's "Taillefer."

The Haydn Mass, written some time between 1780 and 1790, and then performed by church musicians in Salzburg, Vienna, and Munich, was later lost. It was rediscovered through the efforts of a young German scholar, Ernst Fritz Schmidt. The present reconstruction is founded on two old copies of the work. One comes from the choral library of the St. Jacob Church in Burghausen, and was discovered by Mr. Schmidt in 1922. The other, which he discovered later in All Saints' Church in Munich, has additional parts, which, he believes were probably added by Haydn himself, because there are other examples of his reworking of his church music in this way. The work was re-edited in 1927, and printed in 1928. The first modern performance was given in Munich last season.

Hector Villa-Lobos was born in Rio de Janeiro in 1890. His "Chorus No. 15," which will be produced for the first time in this country at the Schola Cantorum concert, is based on South American Indian and Brazilian popular melodies. The chorus is used instrumentally.

Arthur Bliss's "Pastoral" was performed for the first time in May of this year in England by the Harold Brook Choir, to which it is dedicated.

Richard Strauss's setting of the stirring Norman ballad, "Taillefer," was given for the first time in America by the New York Oratorio Society under Frank Damrosch during the season 1904-5.

Dan Gridley, tenor; Fraser Gange, baritone; Devora Nadworney, contralto, and the Philharmonic-Symphony Orchestra will assist the chorus of 200 voices in the program.

## PROVIDENCE HAILS BOSTON SYMPHONY

### Concert Roster Includes Lute Quartet and Piano List

PROVIDENCE, R. I., Jan. 2.—The second in the Providence series of concerts by the Boston Symphony Orchestra this season took place in the E. F. Albee Theatre on the night of Dec. 17. Serge Koussevitzky was at the conductor's desk. His sway over the various units of the orchestra, together with their equally responsive attitude, made the concert one of the finest ever given in Providence. There was another capacity house, with scores of music lovers unable to secure seats.

The outstanding feature of the concert was the Tchaikovsky Symphony No. 6, ("Pathetic"), which was given a masterly reading by Dr. Koussevitzky and was magnificently played by the orchestra. At its close, there was long-continued applause. Another number on the program which gave great delight for the beauty of its color and movement was Stravinsky's Suite from

"L' Oiseau de Feu." The concert was opened with Vivaldi's Concerto in D Minor, a work in the old style, which was charmingly played.

One of the notable concerts in Providence of recent date was that given at Pembroke College in Brown University by the Aguilar Lute Quartet of Madrid. This concert drew a very large and representative Providence audience, which appreciated to the full the charm, originality and style of these four gifted musicians. Their program included a "Suite Espagnole" by Albeniz and other Spanish numbers.

Under the auspices of the Chopin Club, of which Mrs. George W. H. Ritchie is president, Charles Naegele, pianist, was heard in recital in Memorial Hall on the evening of Dec. 13. He had a cordial reception from a large audience. He played with admirable style and technique numbers by Chopin, Debussy, Liszt, Bach-Saint Saëns, Glen Sherman and Scriabine; the "Polish Song" by Chopin-Liszt; "Melodie" by Gluck-Sgambati and the "Turkish March" by Beethoven-Rubinstein.

N. BISSELL PETTIS.

### Fernanda Doria Heard with Philadelphia Opera

Fernanda Doria, mezzo-soprano, made her second appearance with the Philadelphia Civic Opera on Dec. 12, singing the role of Fricka in "Die Walküre." Her first appearance with this organization was in "Das Rheingold" on Nov. 21. She will sing for the third time with the company on Dec. 28, taking the role of the Witch in "Hänsel und Gretel." Miss Doria has been engaged by the University Club of Chicago as guest artist for their concert on Jan. 26.

### Allan Jones to Sing with Toronto Mendelssohn Choir

As a result of the success he achieved at the recent English Music Festival in Toronto when he sang the title-role in Vaughan Williams' opera "Hugh the Drover," Allan Jones has been engaged by the Mendelssohn Choir of that city for a performance of the Verdi Requiem on Feb. 21. The tenor will sing in Jersey City, N. J., Bridgeport, Conn., and New York City during the same month.

### Hindu Program Presented by Lota and Lahiri at Roerich Hall

A program of music and dances of the East was given by Lota and Lahiri in Roerich Hall, on Dec. 23, under the auspices of the Society of Friends of Roerich Museum. Several raga songs were played by the artists on native instruments, the esraj, the sitar, tabla, and banya.

Miss Lota presented dances of modern India, one of which portrayed Krishna playing his flute on the banks of the Jamna; a "Danse des Ouled Naïl" of the Arabs, and a dance of the Polynesians of Tahiti. Native costumes worn by Miss Lota and Mr. Lahiri added authentic atmosphere.

### Marianne Kneisel Players Active

The Marianne Kneisel String Quartet is playing in Easton, Pa., on Jan. 14, and in Albany, N. Y., on Jan. 24, for the Monday Musical Club. The quartet has been reengaged by Skidmore College, Saratoga Springs, for an entire week, Feb. 11 to 17, in a series of educational programs for the music department.

### American Woodwind Quintet to Give Programs in Schools

In March the American Woodwind Quintet will again be heard in demonstration programs in the public schools in the metropolitan district of New York, and make two tours, one as far South as Virginia, the other into Canada.

The organization is in its third season, and last year gave many demonstration programs in the public schools. In these programs, each instrument is described and illustrated by its player, and then the five are combined. In Schenectady, eighteen programs were given each day, and the school authorities claim increased interest in the wind group of the orchestra.

The personnel is almost the same as it was last season: Chester A. Barclay, flute; Milton Trageser, oboe; Charles Strothkamp, clarinet; Anthony Caruso, bassoon, and Bertram N. Haigh, French horn. Mr. Haigh is now on the West Coast with the Seattle Orchestra. On completion of the season he will return.



## GANZ RETURNS TO ST. LOUIS AS SOLOIST

### Pianist Honored by Men He Formerly Led—Argentina Dances

ST. LOUIS, Jan. 2.—Returning for two appearances as piano soloist with the St. Louis Symphony, Rudolph Ganz scored another triumph at the sixth pair of concerts on Dec. 13 and 14 with his magnificent performance of the grateful Rachmaninoff Concerto No. 2, in C Minor. Rarely has Mr. Ganz reached such heights of virtuosity in his local appearances. His playing was virile, yet sympathetic, with an outstanding consideration of the rhythmic content of the piece. He was forced to give two extras at each appearance. The audiences and players rose upon his entrance in compliment to his former directorship of the local orchestra. Fernandez Arbos afforded him a faultless accompaniment. He further added to the enjoyment by his conducting of an all-Russian program. Rimsky-Korsakoff's tone-poem, "Sadko," a first-time number in this city, was followed by "Eight Russian Folk-songs," arranged for orchestra by Liadoff, Tchaikovsky's "Francesca da Rimini" and the Prelude to Moussorgsky's "Khovantchina."

The fifth pair of orchestral concerts were characterized by a most spirited and illuminating reading of the Brahms Symphony No. 4 in E Minor. Mr. Arbos' interpretation showed long years of study of the master, as he was present (as violin soloist) at a concert when this work had its first reading from manuscript. The remainder of the program, which was without a soloist, consisted of a first-time hearing here of Casella's "Scarlattiana" for piano and small orchestra, in which Corinne Frederick at the piano distinguished herself by her subordinated playing and fine musicianship; the "Rapsodie Espagnol" by Ravel, and Gluck's Overture to "Iphigenia in Aulis."

The concert on the following Sunday had as soloist Phyllis Kraeuter, young American 'cellist, and winner of the Schubert Memorial Prize. Miss Kraeuter displayed a tone of warm quality and good technique in the Saint-Saëns Concerto. The orchestral works under Mr. Arbos' direction included the Overture to Nicolai's "Merry Wives of Windsor"; the Bizet "L'Arlésienne" Suite, No. 1, "Irish Tune" and "Shepherd's Hey" by Grainger, the Handel Largo and the "Hungarian" Rhapsody, No. 2, by Liszt. One of the largest "pop" audiences of the season attended. La Argentina appeared under Elizabeth Cueny's management at the Odeon in a dance recital on Tuesday evening,

Dec. 10. The program was a delight in every respect. Miguel Berdion played several piano solos.

As a Christmas gift to the children of St. Louis, the Symphony Orchestra, under the direction of Frederick Fischer, presented a program of music suitable to the young people's digestion at the Arena on the afternoon of Dec. 19. Despite an unprecedented snowstorm and wintry blasts, an audience of 18,000 children focussed their attention on the skillfully directed program and jointed with the orchestra, singing "Come All Ye Faithful," "Silent Night," Beethoven's "Hour of Rest," "Suwanee River" and the National Anthem.

Grace Terhune, soprano, and Helen Hafer Johns, contralto, appeared recently in joint recital at the Women's Club. Both Miss Terhune and Mrs. Johns sang attractive solos and joined in several pleasing duets. Miss Terhune has been engaged by the American Opera Company for next season. Both are artist pupils of Margaret Chapman Byers. Mrs. David Kriegshaber was the accompanist.

S. L. C.

### Hans Lange String Quartet to Open Series on Jan. 17

The Hans Lange String Quartet and Harry Cumpson, pianist, will give the first of four concerts in Carnegie's little chamber music hall on Jan. 17. Mr. Lange, who is assistant conductor of the Philharmonic-Symphony Orchestra, has associated with him in his ensemble Arthur Schuller, second violin, Zoltan Kurthey, viola, and Percy Such, 'cellist.

The initial concert has Hindemith's Quartet, Op. 16, as its first number, after which Mr. Lange and Mr. Cumpson will play the Richard Strauss Violin Sonata. Mr. Lange played this work with the composer in Germany while concertmaster of the Frankfurt Opera. Dvorak's Piano Quartet in E Flat concludes the program.

On other programs in this series a string quartet by Janacek, Henry Hadley's piano quintet, the Ravel trio for piano and strings, a Beethoven trio, Bach suite for violoncello, Bloch's piano quintet will be played, as well as a Haydn string quartet, a modern viola sonata, and Ernest Toch's Divertimento for violin and viola.

### Greeley Hears Joint Recital

GREELEY, COLO., Jan. 5.—The Greeley Philharmonic Orchestra, J. J. Thomas conductor, gave a joint concert Dec. 15, with the Colorado State Teachers College mixed chorus of 100 voices, directed by E. E. Mohr. The orchestra played Mendelssohn's "Fingal's Cave" Overture, the Bizet "L'Arlésienne" Suite, and a selection from Friml's "Katinka." The Chorus program included old English carols, songs by F. A. Gevaert, and excerpts from Handel's Messiah.

### What Mr. Tansman Says He Said

Apropos of the interview with Alexander Tansman, the gifted young Polish composer, in MUSICAL AMERICA of Dec. 25, Mr. Tansman has written his interviewer as follows:

"There is only one fragment where you misunderstood my thought, probably because of my bad English—the part about Stravinsky. What I said was

that Stravinsky often changes and renews his manner, but for him it is probably a necessity of his genius; for his followers, there is not the same necessity, and that is the reason why his influence, as every influence of a great personality is 'dangerous.' But I never said something like 'I consider him a very dangerous menace, for he, in my opinion, is far from knowing his own mind.'

"This phrase published in my name, absolutely contrary to all my real opinions, is extremely painful to me. I have the greatest admiration for Stravinsky, whom I consider the greatest musician of today."

### Molinari Arrives to Conduct in New York, Detroit and St. Louis

Bernardino Molinari, conductor of the New York Philharmonic-Symphony Orchestra, returned on the De Grasse on Dec. 28. Mr. Molinari will conduct twenty concerts with this orchestra, from Jan. 20 to Feb. 23 inclusive. This is his third successive season in New York, his two preceding visits having been as guest conductor.

Mr. Molinari left immediately for St. Louis, where he will be in charge of the St. Louis Symphony for the two weeks beginning Dec. 30. During the week of Jan. 13 he will be guest conductor of the Detroit Symphony Orchestra.

Since last June and July, when he returned here on the invitation of the San Francisco Summer Symphony Association and the Hollywood Bowl Association for a series of concerts on the Pacific Coast, Mr. Molinari has been conducting his annual season at the Augusteum, Rome.

### Anna Fittiu Returns to Stage

After an absence of two and one-half years from the stage, Anna Fittiu, lyric soprano, is again to make a concert tour. She will sing in Richmond, Va., on Feb. 24; in Boston on Feb. 26; in Baltimore on Feb. 27; in Washington, D. C., on Feb. 28; in Chicago on March 2, and in Carnegie Hall, New York City, on April 6.

### CHRISTMAS FESTIVAL IS HELD ON BOARD SHIP

#### West Indies Liner Is Scene of Novel Elizabethan Folk Dances and Old-Time Music

A novel Christmas music festival was held on board the Canadian Pacific liner Duchess of Bedford, which left New York on Dec. 23 and arrived in Kingston, Jamaica, on Dec. 27.

The programs were in charge of a festival staff under the general direction of J. Harry Smith, who arranged the traditional dancing, caroling and mumming with the help of May Gadd, director of the New York branch of the English Folk Dance Society, and Randolph Crowe, Canadian baritone.

The caroling on Christmas Eve was led by Mr. Crowe, assisted by the ship's orchestra and a large composite group of fellow passengers. Miss Gadd, with only two days of rehearsal, taught both passengers and crew a number of old-time dances which were brought to this country by the English colonists in the seventeenth century. These dances included the Virginia reel, Ruffy Tufty, Christ Church Bells, Lads a-bunchin' Gathering Peascods, Green Garters and the famous Kentucky Running-Set which survived in the Pine Mountain region of Kentucky long after it had died out in its native England.

The festival ended with the production of "Snowed Inn," a Christmas play by Napier Moore, editor of *Maclean's Magazine*. This play introduced twenty Dickens characters including Mr. Pickwick, Sairey Gamp, Dick Swiveller, the Wellers, Jingle, Captain Cuttle and Scrooge.

### Damrosch to Appear as Recitalist

Walter Damrosch, for the first time in five years, will appear as solo artist in a series of explanatory piano recitals on Richard Wagner's Nibelungen Trilogy at Town Hall next month.

His decision to revive the unique type of recital which he originated forty-five years ago comes as the result of a request signed and presented to him by one hundred and twenty-five of his friends. He has given this series only once since the war, and then as a benefit for the American Friends of Musicians in France. The concerts will begin Feb. 11.

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## New York Concerts and Recitals

(Continued from page 18)

the A Capella Singers of New York, gave their seventh concert. Margaret Dessoif, conductor, who has taught her singers to submit to her will, and yet to soar like larks, directed with intelligence and feeling. It was a program of high order. Lubeck, predecessor of Bach, supplied the "Weihnachts Kantate" for string ensemble and organ; Schubert wrote the "23rd Psalm," and Andre Caplet, who died in 1925, contributed an unusual descendant of the cantata form, in "Le Miroir de Jesus." This narrative on the mysteries of the Rosary mustered the services of Flora Collins, mezzo-soprano, whose voice is fine, her perception true, and her French diction excellent. The appropriate but curious accompaniment was played by string orchestra and harp. The A Capella singing gave the child-like old English and French carols, complicated by modern settings, with skill and charm. "Patapan," arranged by Martin Shaw, and "Un flambeau, Jeanette, Isabella," arranged by E. Cuthbert Nunn, had to be repeated. Z.

### James Whittaker, Tenor

James Whittaker, tenor, gave a recital at the John Golden Theater Dec. 22 before a small but responsive audience. He was well received in an interesting and varied program. He was accompanied by the composer in singing Jacques Pollois' "Proses Lyriques." Harold Genther assisted in classics of Schubert, Grieg, Wolf and Chabrier and in songs by Santoliquido and Graham Peel. He opened his program with Handel's serenata from "Acis and Galatea." V.

### Ruth St. Denis and Ted Shawn

Ruth St. Denis and Ted Shawn began a series of holiday week appearances in the Forrest Theatre Dec. 22, with a program of their now famous Eastern dances, and classic figures. Miss St. Denis appeared in, among other things, that almost static conception, White Jade, in which whatever motion there is is centered in her hands. The formal animated grace of the classic waltz, this time to Brahms' music, and the vigorous Nautch dance brought her out

in vastly contrasted types of the dance. Mr. Shawn displayed a bronzed body and an elemental power in his series of Eastern tribal myths. Together, the dancers presented the suavely graceful Neapolitan court dance, "Josephine and Hippolyte," with Miss St. Denis said to be wearing the Empress' jewels. Sol Cohen, violinist, whose Concert Waltz was played during the program, Mary Campbell, pianist, Hugo Bergamasco, flutist, and Muriel Watson, percussion, assisted. An audience, stormily approving, was assuaged with five encores. D.

### The Beethoven Association

Bach, Beethoven and Brahms, with Bauer and Barrère assisting in interpretation, occupied the major part of the Beethoven Association's concert in Town Hall on Dec. 23. The pianist-president of the society and the widely known flutist collaborated on Bach's E Major sonata, written for their instruments. With three members of the Roth String Quartet which had opened the program with Haydn's Quartet in C, Opus 33, Mr. Bauer played the Brahms Quartet in G Minor for piano and strings. From Beethoven the association chose the "Grosse Fugue," Opus 133, which was originally the finale of the thirteenth quartet, but from which Beethoven himself made a piano version for four hands. Arthur Loesser at the first piano, and Mr. Bauer at the second, presented the latter's transcription for two pianos. D.

### Stella Stamler, Pianist

Revealing herself as a musician of high aims and much promise, Stella Stamler, pianist, made her debut at Town Hall, Dec. 27. She has a delicate touch and a facile technic. Her program included the Brahms Ballade, Opus 10, No. 2, the Brahms Variations and Fugue on a Theme by Handel, Griffes' Scherzo, Opus 6 No. 3, Ravel's "Jeux d'eau," Liszt's B Minor Ballade and F Minor Etude, and Chopin's Nocturne and Scherzo in C Sharp Minor. D.

### Lund Opera Company

An abridged version of Humperdinck's "Hänsel and Gretel" was given

by the Charlotte Lund Opera Company in Town Hall Dec. 27. Miss Lund preceded each act with explanatory remarks on text and music. Adult singers behind the stage sang, while child actors did the pantomime in full view. A ballet of child dancers trained by Aleta Dore added a delightful touch to the fantasy. The cast included Violet Delfi as Hänsel, Catherine Gallola as Gretel, Louise Bernhardt as the mother, H. Wellington Smith as the father, Helen Trolsaas as the Sandman, Madge Crowden as the Dewman, and Miss Dore as the witch. V.

### Oratorio Society Sings "Messiah"

The perennial popularity of Christmas season performances of the "Messiah" was once more attested on Dec. 27 when the New York Oratorio Society, with the aid of a quartet of well-known soloists and the support of an orchestra of sixty players and the new organ of the hall, sang the Handel work at Carnegie Hall to an appreciative audience that filled the auditorium. Under the baton of Albert Stoessel the veteran society sang in a generally spirited, vigorous, clean-cut manner, from time to time reaching stirring climaxes, in which Hugh Porter's participation at the organ was frequently a potent factor. Worthy of special comment was the clearly defined part-singing in the fugal chorus, "And with His stripes we are healed," while the full-throated "Hallelujah" Chorus made its customary effect.

Paul Althouse, tenor, and Nevada Van der Veer, contralto, brought to their solos the authority and the breadth of style that come from long familiarity with the traditions of the work, while Jeannette Vreeland, soprano, and Alexander Kisselburgh, bass-baritone, also acquitted themselves in a manner that met with the audience's warm approval. Mr. Althouse set a high standard at the outset with the dignity of conception and tonal purity that marked his singing of the "Comfort ye my people" recitative and "Ev'ry valley shall be exalted." Throughout the evening there was much applause for soloists, conductor and chorus that was well-intentioned but disastrous to the mood of the work, since only when all applause is forbidden is an ideal performance of "Messiah" possible. H.

### Neighborhood Playhouse Juniors

With "Mascaida," a colorful Basque masquerade, and the delightful 'Boutique Fantastique,' the Junior Players of the Neighborhood Playhouse introduced themselves to Broadway at the Booth Theatre Dec. 27. The young people, well trained, talented and spirited, renewed uptown the success they have been having season after season with their holiday pantomimes at their own intimate theatre in Grand Street. "Mascaida," new this year, is a charmingly costumed replica of a Basque village autumn carnival. The music

for the ballet was collected from folk sources by Kurt Schindler and arranged by Louis Horst. "Boutique Fantastique," repeated from last season, is a Respighi adaptation of an original score by Rossini. V.

### Dorothy Gordon, Diseuse

Dorothy Gordon, diseuse and singer, gave her second costume recital in Town Hall, Dec. 29. A "Young People's Concert Hour," it had a large attendance of children, who needed no coaxing when Miss Gordon, as is her custom, beckoned her audience to join in her choruses. With pretty gesture, crystal clear enunciation, fine explanatory story telling, and agreeable voice, Miss Gordon gave a program drawn from half a dozen countries. Old tunes from England and Ireland, unfamiliar songs from Holland, the richly colored folk music of Russia, and a group of North American Indian songs, sung to the accompaniment of their native instruments, were among them. D.

### The Duncan Dancers

Irma Duncan, leading the Isadora Duncan Dancers from Moscow, gave a performance at Carnegie Hall, Dec. 27, the holiday entertainment being their farewell before returning to Russia. The eleven dancers gave many numbers already made familiar in previous recital programs. Their lightness and fleetness, the grace with which they turned their enthusiasm for motion into a smoothly flowing unrepressed art was borne upon a current of music from Chopin, Gluck, Gretchaninoff and Johann Strauss. The pianist of the afternoon was the capable Maurice Sheyne who showed himself to be thoroughly infected with the irrepressible spirits of the dancers. D.

### Henri, Dancer

A recital by the American dancer who styles himself Henri was given before a friendly audience at the Civic Repertory Theatre on Sunday evening, Dec. 29. The young artist, who had dedicated his program to Dr. and Mrs. Will Durant, gave an all-solo program including "Etudes in time, space and rhythm," "Impressions," "Realism," "Revivals" and "Representations." Influences of Picasso and other post-impressionists were detected in his style, which inclined to spatial and rhythmic studies rather than to dances of a pictorial or program type. Henri's sense of humor was particularly shown in his dances illustrating Lord Berners' Suite "In Memoriam." The second half of the evening, done in blackface, was something of an anti-climax. Modern music (including M.S. works by Anton Rovinsky and Colin McPhee) was played as accompaniment by Genevieve Pitot, pianist. K.

### Florence Leffert, Soprano

In a pleasantly arranged program which marked radical departures from the conventional song recital, Florence

(Continued on page 37)

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## MILWAUKEE HEARS A CAPELLA CHOIRS

### Vogue for Unaccompanied Choral Singing Grows in Northwest

MILWAUKEE, WIS., Jan. 5.—The passion for a capella choruses is spreading through the Northwest. This city will have at least two such organizations and more are expected.

Graydon R. Clark, director of the Grand Avenue Congregational church choir has contrived to build a full fledged a capella chorus of 60 voices. The first complete program was given recently in the church before an audience of 1,500. The program was all memorized and the pitch was not given to the singers at any time. Bortniansky, Tchesnokoff, Tchaikovsky and Kopyloff numbers were largely used, also Gaines' "Lord's Prayer" and Christiansen's "Beautiful Savior." Incidental solos were sung by Rose Saifer and Mrs. Owen Nehs. Special solo groups were provided by Carl Zeidler who gave selections from the "Messiah"; by John Muth, tenor, who gave excerpts from Rossini's "Stabat Mater," and by Walter Hauck, trumpeter.

Another a capella choir has been started at South Division High School. Esther Lehmann, instructor of music in the school has selected the best voices from among the students and rehearsals have started.

One of the finest concerts ever given in Milwaukee was that of the Civic Concert association at the Auditorium when Cesare Formichi, baritone of the Chicago Civic Opera Company gave a recital with Erna Rubinstein, violinist. Mr. Formichi sang songs by Lully, Hahn, Ferrari and other composers, but it was in arias from "Andrea Chenier" and other works that he scored most fully. Charles Lurvey and Josef Bonime were the accompanists.

The Arion Musical Club recently gave a concert at the Pabst theater with Barre Hill of the Chicago Opera Company as soloist. The club has just taken the important step of singing largely unaccompanied and also from memory. Will C. MacFarlane's "Open Our Eyes" was sung with splendid firmness of tone and fidelity to pitch, with many organ-like effects. Numbers by Bach, a group of folk songs and Tanieieff's massive "Sunrise" were also impressively given. Mr. Hill provided some fine interpretations of operatic numbers and Protheroe's "Ah Love But a Day," Carpenter's "Jazz Boys," and other songs. Many encores had to be given to appease the incessant demands of the audience. Daniel Protheroe was conductor and Herman Nott the accompanist.

A concert was recently given by the orchestra of the Milwaukee State Teachers' College under the direction of Hugo Anhalt. A melodious program

was offered from such composers as Bizet, Haydn and Mozart. A ballet by Thomas Oakes, a member of the orchestra, was delightfully done.

The Lyric Male Chorus drew an audience of several thousands in the first concert of the season at the Auditorium. The program included a Slumber Song by Will MacFarlane, Gibson's "A Song to Music" and Alfred Hiles Bergen's "Death Song."

The MacDowell Club recently gave a concert at the Layton Art gallery in the free Sunday series with Pearl Brice as conductor and Winogene Hewitt Kirchner as pianist. The orchestra devoted itself to numbers by Debussy, Beethoven, Schubert and others. Florence Kirsch, young Chicago pianist, only 14 years old, had poise and ability at the keyboard. C. O. SKINROOD.

### Verdi Opera Given in Santa Ana

SANTA ANA, CAL., Jan. 5.—An event of the early winter season here was the presentation, Nov. 26, of Verdi's "La Traviata" at Fox Spurgeon Theatre, by Orange County Grand Opera Company, founded and directed by Guido Caselotti. As Violetta, Mme. Maria Caselotti, coloratura soprano, who made her European operatic debut at the Costanzi Theater in Rome three years ago, was accorded a memorable reception. Louis Alvarez, Spanish tenor, played Alfredo, and William Blust appeared as the elder Germont. A chorus of 50 and a 30-piece orchestra, directed by D. C. Cianfoni, gave excellent support.

## SYRACUSE GIVES "CARMEN"

### Lyman Directs University Chorus in Concert Version

SYRACUSE, N. Y., Jan. 5.—The Syracuse University Chorus, four guest soloists from New York, and six Syracuse singers gave a spirited performance of Bizet's "Carmen," in concert form on Dec. 12, under the direction of Dr. Howard Lyman, chorus conductor and member of the faculty of the College of Fine Arts of the University.

Dan Gridley was the Don Jose; Jeanne Laval, Carmen; Virginia George, Micaela; and Earle Spicer, Escamillo. Singing in splendid form they were enthusiastically received.

The local singers acquitted themselves with distinction in the lesser roles. Helen Riddell, a member of the university faculty, appeared as Frasquita. Francis McLaughlin, baritone, and Ethel Binnington, soprano, pupils of Dr. Lyman, at the college, took respectively the roles of Morales and Mercedes. Arthur W. Hawkins, bass, appeared as Zuniga, Charles Holcomb, tenor, as El Remendado, and Stewart Chappell, tenor, as El Dancairo. Horace Douglas supplied suitably the organ accompaniment.

The concert was the most pretentious ever undertaken by the student organization. More than 200 singers trained under Dr. Lyman for the chorus.



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## HARMATI FEATURES SYMPHONIC DANCES

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OMAHA, NEB., Jan. 5.—Under the auspices of the Business and Professional Women's Division of the Chamber of Commerce, the Omaha Symphony Orchestra gave its second concert of the season, Dec. 12, in the City Auditorium.

Sandor Harmati, the conductor, designated the program as "The Dance in Symphony." The symphonic feature of the program was Mendelssohn's "Scotch Symphony," played with subtle understanding.

For a Christmas offering the orchestra played "Holy Night," followed by "Dance of Piedmont," Sinigaglia; "Dance Macabre," Saint-Saëns; "Symphonic Dance," Edvard Grieg and the "Four Seasons" by Alexander Glazounoff. The last number was played in recognition of the composer's presence in the United States at this time.

Harry Brader, concert-master, played the incidental solos in the "Dance Macabre" with a coloring true to the script, and brought forth spontaneous applause from the audience and conductor. The orchestra, under the leadership of Mr. Harmati, showed a noticeable growth in the beauty of its ensemble.

MARGARET G. AMES

**Carlo Zecchi, Italian Pianist, to Tour  
U. S. Next Season**

Carlo Zecchi, twenty-five-year-old Italian pianist, will make a first tour of the United States next season, according to announcement by Concert Management Arthur Judson. Mr. Zecchi will arrive in January, 1931, and will remain here until April 1. Born in Rome in 1904, Zecchi studied in the Regio Liceo of Santa Cecilia in Rome and later became a pupil of Busoni. In 1921, at the age of seventeen, he made his debut in Italy. Since that time he has played in many of the music centres of the Continent and South America, and has been soloist with such orchestras as the Augusteo of Rome, La Scala in Milan, the Colonne, Padeloup, and Lamoureux orchestras of Paris, the Dresden Philharmonic and the Moscow Persimphans.



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## WHITHORNE SUITE GIVEN

**All-American List Includes Work  
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A program of numbers by American composers was presented during the RCA-Victor Hour, broadcast from Station WEAH, through the NBC System, on Thursday evening, Jan. 2, with the Radiotron Division as sponsors. The featured artists, both Americans, were Richard Crooks, tenor, and Lawrence Tibbett, baritone of the Metropolitan Opera. An orchestra, led by Nathaniel Shilkret, played for the first time "A vaudeville," a new suite especially written for this program by Emerson Whithorne. The colorful sections of this work were an Overture, "The Dublin Tapsters (Molly and Colleen)," "The Four Flamingoes (Trapeze Kings)," "Mr. Hwang-Fu and His Oriental Blossoms," and "Exit March," another section being omitted. Other native works included the third movement from MacDowell's "Indian" Suite; "From the Canebrake," by Samuel Gardner, with the violin solo played by Lou Raderman; "Mardi Gras," from a "Mississippi Suite," by Ferde Grofé, a medley by Gershwin, and "Soliloquy" by Rube Bloom, led by Mr. Shilkret. Mr. Crooks was heard in a selection from Bizet's "Pearl Fishers," and Mr. Tibbett in the Prologue from "Pagliacci," in addition to songs by both artists.

**Eugene Meyer Gives Organ to Centre  
in Westchester County**

Through the gift of Eugene Meyer of Mt. Kisco and Washington, the Westchester County Centre now being built will have an organ especially designed for its huge auditorium where the Westchester Choral Society's annual Spring Festival and other musical events will take place. The latest type of electro-pneumatic grand symphony pipe organ, it will be installed for the music festival in May. The instrument is a four-manual type—great, swell, choir, solo and pedal organs—with a floating fanfare division and 129 stops and couplers. It will be installed in two divisions, one on each side of the stage on the balconies, in order to best meet the requirements of the auditorium. It will be equipped with a self-player for the interpretation of Duo-Art music rolls.

## APPLAUD PREMIERE OF AMERICAN WORK

**Verbrugghen Performs New  
Suite by Arthur  
Farwell**

MINNEAPOLIS, Jan. 5.—The seventh symphony concert of the Minneapolis Orchestra, Dec. 13, served to introduce another chiefly American program which Henri Verbrugghen, conductor, frequently works up. There was the first performance anywhere of "The Gods of the Mountain," orchestral suite by the talented and well grounded Arthur Farwell, and upon request, a repetition of Bloch's "America."

Meritorious performances of Mendelssohn's "Fingal's Cave" Overture and the "Don Juan" Tone Poem by Richard Strauss completed the program. The anthem to Bloch's epic rhapsody was sung by a chorus of volunteer members from St. Mark's choir, Westminster Presbyterian choir and the Apollo club, with Franklin Glynn at the organ.

Arthur Farwell, a St. Paul-born musician trained by such men as MacDowell, Humperdinck, Pfitzner and Guilmant, and especially known from his five years as chief general reviewer with MUSICAL AMERICA, in this suite proves his erudition and musical talent. Although the composition derives from some incidental music he wrote for a play by Lord Dunsany some time ago, it attained its present form only recently and was performed from manuscript.

### Exotic Tone-Painting

In the four tone pictures of "Beggars' Dreams," "Maya of the Moon," "Pinnacles of Pleasure" and "The Stone Gods Come," Farwell has created imaginative and musically interesting scenes. Through well-grounded studies of the American music of the Southwest he was competent to construct music of an archaic order by cleverly combining primitive modes. In the final, "The Stone Gods Come," the composer uses to supreme advantage his very best idea, already foreshadowed in the earlier divisions, and truly creates illusion by letting the double basses in a quietly ominous tread of long skips on the scale give the actual approach of the avenging mountain deities.

Mr. Verbrugghen conducted the suite in a smooth, balanced and persuasive manner, winning for the orchestra and himself another laurel for the absolute premiere of a worthy American composition.

Bloch's "America," first given here soon after receiving the MUSICAL AMERICA composition prize last year, was now played for the third time. Bloch's manner of paying grateful tribute to his adopted country through this rhapsody gains in impressiveness every time it is repeated under such artistic care as Mr. Verbrugghen and his fine ensemble of instrumentalists and vocalists give it. When the audience for the third time enthusiastically recalled Mr. Verbrugghen, the anthem was effectively repeated.

Alfred Kuehle, member of the Minneapolis Symphony Orchestra and former solo cellist of the Munich Philharmonic and Radio Symphony orchestras, on Dec. 16 made his American debut as recitalist at the Woman's club assembly. Mr. Kuehle presented a formidable program embracing a Toccata in D by Frescobaldi-Cassado; Sonata in E by Giuseppe Valentini; Suite in D Minor for 'cello alone by Reger; "Grave" and "Danza con Variazioni" by Gaspar Cassado and selections by Schumann, Moszkowski and Popper. Surprising was the artistry of the performer who concentrated upon technique and interpretation instead of production of supertone. The audience hailed the newcomer with a loud acclaim seldom accorded at any local recital.

Roland Hayes was the third attraction in the University of Minnesota Artists' Course on Dec. 10 and drew the entire 4000 subscribers. He charmed principally through his French songs and his Negro spirituals, although his Handel aria and his Brahms and Henschel lieder also created enthusiasm.

Charles Anthony, the pianist, who is now a Minneapolis resident, on Dec. 17 gave his second recital, at the Minneapolis College of Music. Handel's "The Harmonious Blacksmith" variations, a solid Mendelssohn group, another with Chopin numbers, and compositions by Schumann, Liszt, Grieg and Debussy, making up his program, he gave an even finer impression of scholarship and technique than in his debut recital of Oct. 15.

VICTOR NILSSON

**Male Chorus Sings in Washington**

WASHINGTON, D. C., Jan. 5.—The Interstate Male Chorus, Clyde B. Aitchison, conductor, gave its twenty-seventh concert on the evening of Dec. 10, in the D. A. R. Continental Memorial Hall.

Bernard Kossine, for several years tenor soloist at the Seventh Baptist Church, Baltimore, Md., and a pupil of George Castelle of the Peabody Institute, was the soloist on this occasion. Robert L. Feuerstein presided at the piano and Gertrude Smallwood Mockbee played the organ accompaniments.

D. D. W.

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## PIANO MUSIC AMONG NEW PUBLICATIONS

**M**USIC for the piano predominates among the most interesting publications that have come to hand of late, and outstanding novelties in this division are half-a-dozen posthumous works by the French composer, Erik Satie, just received from Paris (Rouart, Lerolle et Cie.).

Nine "Danses gothiques," brief or fragmentary, and in an austere religious vein, comprise one suite; the "Messe des Pauvres,"

in six longer sections for organ or piano, and 4 préludes, also largely sacred in character, are others. All are written in the composer's well-known keyless and time-signatureless, earlier manner and are interesting documents of a period (1893) when he must have been under a profoundly churchly influence. No counterpoint, however, has a place in these compositions; the harmonic line is purely vertical, but the effect is rich and sonorous, if rather monotonous when the suites are played consecutively. Nevertheless, lovers of Satie's "Gnossiennes," "Gymnopédies" and other creations will be interested in these and his remaining works; that is, only pianists who delineate music of a précieux quality.

Totally different are Satie's other posthumous piano pieces, "Passacaille," "Prélude en tapisserie" and "Les pantins dansent." These bear the later dates of 1906 and 1913, have key and time signatures (all 2/4, incidentally) and are infinitely more vivacious and ingratiating, with a distinctly rhythmic swing to them.

It is no surprise to us that a Spaniard is responsible for a suite for piano of great melodic and rhythmic beauty.

Joaquin Turina, in his "Contes d'Espagne," or "Cuentos de España," presents, in two volumes, fourteen tone pictures replete with the color and atmospheric effects that characterize Spain's lasting contribution to music. Of exceeding charm in this suite are "Dans les Jardins de Murcia," "Chansons dans la Nuit" and "Turnoi chevaleresque" (Paris: Rouart, Lerolle et Cie.). All the numbers in this cycle, however, are pianistic gems of the first water.

No need to say that France is the source of much exquisite music for the piano, as well as for other artistic



Cartoon from Revue Musicale

**Erik Satie—His Posthumous Piano Pieces Have Now Been Published**

media. From there come other atmospheric but quite lyrical pieces for artists of the keyboard: Maxime Dumoulin's "La Dame des Fjords," Jacques de la Presle's "Berceuse," Arthur Meuleman's Sonatine and Lowther's "Le Cloître Maudit" (Paris: Maurice Senart) have real significance. With the exception of the latter, which employs much octave, arpeggio and tremolo work, these compositions are simple in structure but thoroughly effective.

Piano numbers in characteristic vein which will interest youthful recitalists are Arnold Bax's "Serpent Dance," which sinuously lives up to its title (New York: Oxford University Press), W. S. Gwynn Williams' "Welsh Jig," a gay, lilting thing in which the clanging of the pipe is effectively duplicated in monotonous fifths in the bass (London: J. Curwen & Sons, Ltd.) and "Tis Raining," a

rather obvious arpeggio study by Homer Grunn (Boston: Oliver Ditson Co.)

Notable new publications which teachers of the piano will welcome include "Moods and Motions" and "Playtime Pieces," four and six first grade numbers by Frederic Groton and Renée Miles, respectively, and "Six Melodic Sketches," suitable for first year recitalists, by Cedric W. Lemont (Boston: Oliver Ditson Co.).

The distinguished conductor, Albert Stoessel, has arranged for violin and piano—with cello accompaniment ad libitum—an excellent collection of what are aptly termed "Treasure Tunes" (Boston: C. C. Birchard & Co.). The volume contains traditional Scottish, English, Irish, French, Dutch, Russian, Danish, Spanish, Cuban and Chinese airs, as well as settings of famous Bach and Brahms melodies. There are more effective harmonizations of the "Londonderry Air" than Mr. Stoessel's, to be sure, but, by and large this collection will be received gratefully by violinists and string trios, for it is full of delightful encore numbers, most of them admirably arranged.

Organists on the qui-vive for something out of the ordinary in the way of recital pieces should add to their repertoires the tone poem, "Isthar," by R. S. Stoughton (Boston: White-Smith Co.). This composer can be relied on for music of a romantic nature at all times, and here he has given us an atmospheric number on the order of his well-known "Dreams."

The compositions of J. Lewis Browne, director of music in the Chicago Public Schools, deserve a paragraph all their own, because of their diversity. Copies of J. Lewis Browne's latest works have come from his publishers (Cincinnati: The John Church Co.). They comprise a suite of effective "Sketches" for piano, mostly in classic mode, two songs, "Land of the Lullaby" and "Mors et Vita" ("Death and Life") and settings of the latter for mixed voices. We have a feeling that the choral numbers antedated the solo versions, because of the choral character of the piano accompaniments, particularly in the "Lullaby," which in its arrangement for choir is to be sung a capella. However, vocally they have a genuine appeal.

Sacred solos that we can heartily recommend are settings of three familiar hymns by Hugh Alexander, with texts revised by him for the service of the Christian Science Church. These are: "His Eye Is on the Sparrow," "I Love to Tell the Story" and "Softly and Tenderly" (Boston: Oliver Ditson Co.), in all of which the accompaniments are expertly arranged for the organ. C. E.

### Althouse with Minneapolis Symphony

On Jan. 16 and 17, Paul Althouse will appear again as soloist with the Minneapolis Symphony Orchestra. The popular tenor will sing the "O Paradiso" aria from Meyerbeer's "L'Africana" and Lohengrin's Narrative from Wagner's opera of that name.

## MINNEAPOLIS HAS YULETIDE CONCERT

### Verbruggen Chooses Music with Holiday Spirit for Orchestral Program

MINNEAPOLIS, Jan. 5.—The eighth local symphony concert was given on Dec. 27 and so the conductor, Henri Verbruggen, gave it a Yuletide character. It was opened with the Prelude to Humperdinck's "Hänsel und Gretel," which at once created the proper atmosphere of naive faith and make-believe, and with romping dances around the Christmas tree. Mozart's last Symphony in C, which followed, was the Christmas gift to the grown up music lovers present.

The novelties of the second half of the program were aptly expressive of the holiday spirit. The "English Dance" for orchestra, organ and piano by Percy Grainger impressed the audience as a clever and engaging composition in this composer's happy vein and manner of expression.

Gershwin's "Rhapsody in Blue" also charmed. The orchestra played with far more interest and abandon than it ever did before in a composition of "jazzy" nature and kept the audience interested and amused throughout.

Tchaikovsky's "Overture Solennelle, 1812" gave an impressively festive close to the concert with a din of chimes, the firing of "cannon" and the sustained thunder of organ for the finale. Franklin Glynn provided the organ music effectively for both the Grainger and Tchaikovsky numbers. This was the last symphony concert of 1929, the next being set for Jan. 10.

VICTOR NILSSON

### Beatrice Harrison to Give New Granger Work in N. Y. Concert

Beatrice Harrison, English 'cellist, will be heard in a concert in New York on Jan. 12 in the Martin Beck Theater. The program will include the first New York performance of "Youthful Rapture," a rhapsody for cello, piano, harmonium and chamber orchestra by Percy Grainger, with the composer at the harmonium. Miss Harrison will also play the D Major Concerto of Haydn, Sammartini's "Suite Ancienne," a "Serenade" by Delius, two Irish airs arranged by Herbert Hughes and the "Melody" by Charles Dawes. The orchestra alone will be heard in the D Major Sinfonia of Stamitz and Ernest Bloch's "Four Episodes."

Angelo Desfi, Greek tenor, who sang at the Gallo Theater on Dec. 1, has made a specialty of the songs of his homeland.

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## CONCERT WILL AID LEE MEMORIAL

### Philadelphia Plans Concert by Society for Spirituals of Charleston

PHILADELPHIA, Jan. 5. — Sponsored by a group of prominent Philadelphians, the Society for the Preservation of Negro Spirituals of Charleston, S. C., will give a concert for the benefit of the Robert E. Lee Memorial Foundation at the Bellevue-Stratford Hotel on the evening of Jan. 10.

The Spiritual Society, composed of forty young people of Charleston, has made a careful study of the words and music of the spirituals, going from one plantation to another so as to learn the variations which each locality has produced.

Stratford Hall was built about 1725 by Thomas Lee, president of the Colony of Virginia and its first native-born governor. Robert E. Lee was born here in 1807.

The Robert E. Lee Memorial Foundation has been organized as a nationwide movement to restore, furnish and maintain this beautiful old home as a national monument in perpetual memory of Robert E. Lee. The home will be maintained by a national committee somewhat after the plan of Mount Vernon.

The old Stratford Library will be renewed and a bureau of research and information established which may become a resort of historical writers, scholars and students; a depository of the records of the Lee family, of the Revolutionary War, colonial times and the period of the war between the States. The colonial gardens and the ancient docks at Stratford Landing will be restored and the thousand-acre plantation converted into a memorial park. The entire estate, with its library, relics, buildings, gardens and grounds, will be opened under suitable regulations to the inspection of visitors.

Somewhat as Mount Vernon is governed and directed by a board of women composed of the Vice-regent of each State, so Stratford will be governed by directors from each State, all of whom

are women under the leadership of the national chairman.

The national advisory board, which will cooperate with the board of directors includes a number of men prominent in political and other spheres.

Some of the sponsors of the program at the Bellevue are members of the Lee family and the others are interested in the historical significance of the restoration of the home of Lee.

Sarah Sinkler is chairman of the concert. Mrs. Dwight P. Robinson, wife of the noted construction engineer, is one of the principal sponsors of the event. Others on the patron list are Mrs. Edmund Jennings Lee, Mr. and Mrs. Heatley Dulles, Mrs. Joseph M. Fox, the Misses Davis, Mr. and Mrs. George C. Tyler, Mr. and Mrs. Wharton Sinkler, Mr. and Mrs. Clifford Rosengarten, Mr. and Mrs. Joseph Sill Clark, Mrs. Campbell Madeira, Mrs. J. Wilmer Biddle, Mrs. W. W. Montgomery, Mr. and Mrs. William A. Law, Mr. and Mrs. John Sargent Newbold, Mr. and Mrs. W. Clark Mason, Mr. and Mrs. Francis Rue, Mr. and Mrs. William C. Mercer, Mr. and Mrs. William E. Mikell, Mr. and Mrs. William Bell Watkins, Mr. and Mrs. Samuel G. Gaillard, Mr. and Mrs. Charles C. Savage, and Sarah D. Lowrie.

#### The Annual "Messiah"

The Choral Society's thirty-third consecutive production of "The Messiah" was given in the Academy of Music on Dec. 27. All of these performances have been under the baton of Dr. Henry Gordon Thunder. The oratorio was sung with reverence of spirit and much technical finish by the chorus and the soloists who included Helen Eastman, soprano; Ruth Montague, contralto; Herman S. Gatter, tenor, and Allen C. Hinkley, bass. Members of the Philadelphia Orchestra played the accompaniments.

The performance this year was sponsored by the new Philadelphia Municipal Bureau of Music, of which Clara Barnes Abbott is the first chief and Helen Pulaski Innes the assistant chief. Tickets were distributed free.

W. R. MURPHY

#### Lawrence Harp Quintette Tours Middle West

The Lawrence Harp Quintette, composed of Lucile Lawrence, Marietta Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner, recently returned from a three weeks' tour through the States of Minnesota, Illinois, Iowa, Indiana and Nebraska. They played at two conventions of the Minnesota State Teachers' Association; appeared in Minneapolis, at the Thursday Morning Musical; in Lincoln, Neb.; in South Bend, Ind., at St. Mary's College and in Dubuque, Iowa. This tour, which included fourteen concerts, will be followed by another beginning in January.

#### Van Hoesen in Annual Recital

On Jan. 16, Harrington van Hoesen, baritone, will give a recital at Town Hall, with Frank La Forge, composer-pianist, at the piano. Mr. van Hoesen will open with Handel arias from "Rodelinda" and "Siroe," followed by two Brahms songs. The second group will be devoted to Wolf lieder. Two Spanish numbers, arranged by Nin, are next offered, with two compositions by Recll completing this section of the program. The closing group com-

prises two French songs by Duparc and two "first times" by La Forge, "Contemplation," which is dedicated to Mr. van Hoesen, and "Far Away."

#### Tollefsen Trio to Give N. Y. Concert

The Tollefsen Trio will give its annual New York recital on Jan. 22 in the Engineering Auditorium. The group will play in Brooklyn, Jan. 12, for the Brooklyn Institute. Paulo Gruppe, 'cellist, returns to the Trio after an absence of more than a year, during which he has toured in Canada and the Middle West.

Augusta Tollefsen, pianist, will give a piano recital in Brooklyn in the spring under Institute auspices. She played in the Dvorak Piano Quartet on Nov. 22 at the second of a series of three Chamber-music concerts in Wissner Hall, Brooklyn. Mrs. Tollefsen played the Grieg A Minor Concerto with the Scandinavian Symphony, conducted by Ole Windingstad, in the Brooklyn Academy in November. Among local appearances of the Trio have been several concerts at Hunter College, Bay Ridge High School and in the Baldwin Radio Hour. The Trio recently played in Hollidaysburg, Pa., for the students and faculty of the Highland Hall Academy.

### André Skalski Joins Teaching Faculty at Chicago Musical College



Photo by DeHaven

#### André Skalski, Pianist and Conductor

CHICAGO, Jan. 10.—André Skalski, pianist and conductor, has joined the Chicago Musical College in the capacity of master-teacher, according to an announcement by Carl D. Kinsey, president of the college.

Mr. Skalski, a native of Poland, began his career as a pianist-prodigy at the age of eleven. He toured extensively as a youth, attracting the attention of Hans Sitt and Max Reger, who undertook his tutelage. Arthur Nikisch encouraged him in his ambition to become a conductor and at seventeen Mr. Skalski conducted his first operatic performance at Sonderhausen, Germany.

Subsequently he toured as pianist and conductor in Germany, Scandinavia, Poland, Russia and the Orient. He was for some time conductor of the State Symphony of Sydney, Australia, where in one season of six months he conducted eighty-two concerts. Dame Nellie Melba was soloist in sixteen of these. He was next engaged as chief conductor of the Carl Rosa Opera Company, which appeared in London and other English cities. Following this, he spent a season concertizing and teaching in France.

In 1927 Mr. Skalski came to America. In addition to his activities as pianist, he has promoted chamber music recitals and other projects. His latest activity is the Skalski Symphony Orchestra, of Chicago, an organization of some seventy men, which gave a series of concerts at Orchestra Hall and the Studebaker Theater last season.

Mr. Skalski plans to divide his interests in the future between his orchestra, which is giving its second series this winter, and his teaching at the Chicago Musical College. Mr. Skalski will begin teaching both private and class lessons at the college at the opening of the summer term, June 23 next.

## LOUISVILLE HEARS "ELIJAH" SUNG

### Applaud Bauer, Hayes and Roth Quartet—Harvard Clubs in Recital

LOUISVILLE, KY., Jan. 5.—Louisville had a full month of musical attractions during December. The Louisville Chorus gave Mendelssohn's "Elijah" before a full house. Reginald Billin, baritone; Elsie Fanelli, soprano; Florence Schoppenhorst, contralto; Doris Bain, and Paul Kelly were the soloists for the work. Frederick Cowles, conductor of the chorus, brought out some splendid effects. Lawrence Cook, organist, and Ellen Lawrence Gardner, pianist, played the accompaniments.

The Woman's Club presented Harold Bauer in a piano recital at their auditorium before a large audience. Mrs. Julian Van Winkle was chairman.

The Roth Quartet appeared at the Woman's Club under the direction of the Wednesday Morning Musical Club on Dec. 5, giving a program of three quartets, by Mozart, Wolf and Schubert.

The Louisville Male Chorus, under the direction of Carl Shackleton, gave a pleasing concert at the Memorial Auditorium on Dec. 12, presenting as soloist Jane Glenn, an eight-year-old violinist, who played with excellent feeling and good tone Vivaldi's Concerto in A Minor.

Roland Hayes appeared in his regular yearly concert at the Brown Theatre on Sunday afternoon, Dec. 15, before a packed house. He gave an artistic program of songs.

The last concert of the season at the Woman's Club was given by the Harvard University Instrumental Clubs before a well filled house.

J. G. T.

Among the coming musical events at Mills College, Oakland, Cal., will be the concert by the Roth String Quartet of Budapest, Jan. 15.

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## NEW LEADER DIRECTS CHICAGO BACH CHOIR

### Gretchaninoff Concert Is Feature — Orchestras Show Enterprise

CHICAGO, Jan. 10.—The concert given by the Chicago Bach Chorus at Orchestra Hall, on Dec. 15, proved that Dr. Sigfrid Prager, taking up the baton of the late William Boeppler, is carrying on a difficult task in a most notable fashion. He is a thorough musician, evidently a good drillmaster, and in performance a leader who is commanding and authoritative. Such shortcomings as are now evident in his chorus are almost entirely those of personnel. The program was devoted to various cantatas and chorales, the organ Prelude and Fugue in E Flat Major and the Third Brandenburg Concerto. Members of the Chicago Symphony Orchestra assisted. The soloists were Helen Bickerton, soprano; Lillian Knowles, contralto; Edwin Kemp, tenor; Mark Love, basso, and Edwin Stanley Seder, organist.

Interesting beyond the average recital was the program of songs by Alexander Gretchaninoff given by Albert Rappaport, tenor, with the composer at the piano, on Dec. 8 at the Studebaker Theater. The wide variety of this composer's music, and the consistent beauty and finish of almost every song on the list, came as a pleasant revelation to many. Mr. Rappaport sang them all in the original Russian, with taste, intelligence and a strong temperamental leaning to this type of music.

The second popular-priced Sunday afternoon concert, under the auspices of the Chicago Chamber Music Society, presented the Amy Neill String Quartet at Orchestra Hall on Dec. 8. The group of talented young women confirmed the impression made at their first concert of the season. The program listed quartets by Brahms in A Minor, Mozart in D Major, and Wolf's "Italian Serenade."

Devotees of chamber music had another treat when the Lerner Quartet played before the Musicians Club of Women at the Playhouse on Dec. 9. Quartets by Mozart, Debussy and Schubert offered ample proof of this organization's ability and musicianship. A third organization, the Chicago String Quartet, continued in its modest but capable way at the Cordon Club on Dec. 8, presenting quartets by Goossens and Schubert, and Frank Bridge's "Sir Roger de Coverly."

The Woman's Symphony Orchestra played Handel's Concerto Grosso in D Minor and Mozart's G Minor Symphony as the major items of a concert at the Eighth Street Theater on Dec. 11. Mae Doelling Schmidt played MacDowell's D Minor Concerto. Agnes Hope Pillsbury was at the piano for the important obbligato of Helen Sears' "Fantasy."

The Bush Conservatory Symphony Orchestra gave a concert at Orchestra Hall under the direction of Richard Czerwony on Dec. 2. Jan Chiapusso was the soloist, playing Saint-Saëns' Piano Concerto in G Minor.

The People's Symphony Orchestra, directed by P. Marinus Paulsen, played at the Eighth Street Theater on Dec. 15. The soloists were Johanna Siragusa, pianist; Anne Post, contralto, and James Roger Hansen, violinist.

A. G.

### Civic Assembly Reviews Chicago's Music Growth

CHICAGO, Jan. 10.—The third annual civic assembly, held at Orchestra Hall last month, under the auspices of the Chicago Board of Education, had for its topic, "The Spirit of Chicago in Music." Samuel Insull spoke on "The Contribution of Civic Opera to Chicago Life"; William J. Bogan, superintendent of schools, reviewed the progress of musical education among 500,000 children; and Frederick A. Stock, director of the Chicago Symphony Orchestra, spoke on "Building Chicago's City-Wide Music Program." Julius Rosenwald presented medals to forty-seven honor students in recognition of their achievements as leaders. A musical program, arranged by Dr. J. Lewis Browne, director of music in the Chicago public schools, presented a résumé of activities in the schools. Participating were a military band, a symphony orchestra, a rhythm band, and several choruses. A. G.

### MANY PIANISTS HEARD IN CHICAGO RECITALS

#### Return of Well-Known Concert Folk and Debuts of Newcomers Are Pre-Holiday Features

CHICAGO, Jan. 10.—Among pianists heard recently in this city, Leon Rosenbloom, a newcomer to resident musical circles, made a splendid success with a recital at the Playhouse on Dec. 15. His playing is solid, sure and sane, and his musical taste quite out of the ordinary.

Martha Baird and Marvine Maazel, pianists both new to this city, played respectively at the Studebaker and Civic Theaters on Dec. 15. Mr. Maazel proved an interesting acquaintance, his serious manner and poetic insight winning a legitimate success. Benno Moiseiwitsch was greeted by many old friends after several seasons' absence, in a recital at the Playhouse on Dec. 8. Katherine Bacon, pianist, made a first local appearance at the Civic Theater on Dec. 8. Her sturdy, intelligent playing proved both refreshing and popular.

Paul Robeson reduced a fair-sized audience to a state of shouting enthusiasm at Orchestra Hall on Dec. 9. Roland Hayes, tenor, was heard in Orchestra Hall in his second recital of the season on Dec. 6.

Rachel Morton, soprano, and Jacques Thibaud, violinist, gave the program of the Kinsolving Musical Morning at the Blackstone Hotel on Dec. 5.

Ruth St. Denis and Ted Shawn gave two programs of solo dances and duets, on Dec. 4 and 10, at Orchestra Hall and the Eighth Street Theater, respectively.

A. G.

### Chicago Civic Concert Service Moves Offices to New Opera Building

CHICAGO, Jan. 10.—The Civic Concert Service, Inc., of which Dema Harshbarger is president, has moved its offices from the Auditorium Tower to the 20 Wacker Drive Building, the home of the Chicago Civic Opera. A. G.

## Woman Composer Is Soloist with Chicago Symphony in Own Works

CHICAGO, Jan. 10.—With Alfred Cortot as piano soloist on two programs, Sonia Gramatté's performance of her own compositions for violin and piano and the usual amount of new and old music, the Chicago Symphony Orchestra completed the ninth week of its season.

The program for the concerts of Dec. 13 and 14 was as follows:

Symphony No. 6, "Pastoral".....Beethoven  
(a) "Elégie".....Gramatté  
(b) "Danse Marocaine".....Gramatté  
(First performance in Chicago)  
Sonia Gramatté, soloist.  
Two Nocturnes ("Nuages"; "Fêtes")  
.....Debussy  
Konzertstück.....Gramatté  
(First performance in Chicago)  
Sonia Gramatté, soloist.  
Two Slavonic Dances, Op. 36, Nos. 3  
and 8.....Dvorak

The symphony was set forth in a genial, scholarly reading, with ample display of what has come to be the orchestra's chief characteristic: a mellow, impersonal tone. Mme. Gramatté received the lion's share of the afternoon's applause. Her "Elégie" and "Danse Marocaine," which she played on the violin, had at least the negative virtues of brevity and unpretentiousness. Seating herself at the piano, she unfolded in the "Konzertstück" a work whose characteristics are the very opposite of the aforementioned qualities.

#### Quasi-Novelty by D'Indy

The previous week, at the concerts of Dec. 6 and 7, the following program was played:

"Wallenstein's Camp," from "Wallenstein," Op. 12.....D'Indy  
Symphony, No. 2, B Flat Major, Op. 57.....D'Indy  
Concerto for Piano, No. 5, E Flat Major, Op. 73.....Beethoven  
Alfred Cortot, soloist.

The nervous, expectant audiences which always assemble when a soloist is present found the glacial beauties of D'Indy's music rather staid stuff for voyagers in quest of adventure, yet they did not fail to admire the genuinely excellent performance of Mr. Stock and his men. With appetites whetted by this ascetic diet, the pent-up hunger for enthusiasm was released on the fortunate Mr. Cortot, who was forced to acknowledge applause of ovational proportions. Differing from the public verdict, we thought that in suppressing his natural impulses, Mr. Cortot found the Beethoven tradition of reserve and sobriety a heavy and ill-fitting wrap.

The popular pianist was again the soloist at the Tuesday concert of Dec. 10. The program:

Overture, "Portsmouth Point".....Walton  
Symphony, B Flat Major, Op. 20.....Chausson  
Suite, "Caucasian Sketches".....Ippolitow-Ivanow  
Concerto for Piano, A Minor, Op. 54.....Schumann  
Alfred Cortot, soloist

As always, in music of romantic bent, Mr. Cortot moved and breathed much more freely than he did in Beethoven. It was not all *echt Deutsch*, it is true, but since we live in an international age, the Gallic viewpoint was not uninteresting. Again the pianist was the recipient of avid acclaim. Mr. Stock was at his best in Chausson's touching work, one of the finest in the modern repertoire. Walton's sprightly piece, first made known some weeks past, held up well in repetition, and of course there were enough radio fans present to enthuse over the "Caucasian Sketches."

ALBERT GOLDBERG

### "CAMILLE" POSTPONED

#### Chicago Premiere of Forrest Opera Is Set for Next Year

CHICAGO, Jan. 10.—Because of the difficulty of its preparation, the opera "Camille" by the young American composer, Hamilton Forrest, will not be produced until next season by the Chicago Civic Opera.

The production, to be one of this season's novelties, with Mary Garden in the title rôle, had been in rehearsal with the composer and Emil Cooper, conductor.

The opera management, explaining its action, said: "It is our desire to assure this work by a Chicago composer outstanding success. It is difficult to find time to give it the necessary preparation and number of performances it deserves."

#### Chicago Musicians Give Special Events in Honor of Gretchaninoff

CHICAGO, Jan. 10.—Alexander Gretchaninoff, Russian composer, was the guest of honor at a dinner given by the Society of American Musicians at the Auditorium Hotel on Dec. 12. A musical program was furnished by the guest of honor, the Amy Neill String Quartet and Henriot Levy, composer-pianist. In honor of Mr. Gretchaninoff, Mr. and Mrs. Glenn Dillard Gunn were hosts at a reception in Curtiss Hall on Dec. 8. In the receiving line, besides Mr. and Mrs. Gunn, were Mr. and Mrs. John Alden Carpenter, Rosa Raisa, Giacomo Rimini, Mr. and Mrs. Henry Voegeli, and Mr. and Mrs. Samuel Insull. Mr. Gretchaninoff responded to Mr. Gunn's speech of welcome. He was loudly acclaimed by a large gathering of musicians. A program of Russian choral music, including several compositions by the guest of honor, was presented by the Paulist Choristers, directed by Father Eugene O'Malley. A. G.

#### New Library Opened at Chicago Musical College

CHICAGO, Jan. 10.—The new library of the Chicago Musical College, for which a spacious room on the tenth floor has recently been transformed, was opened last month with Algena Adams, librarian, in charge. It is planned to gather here a most complete and extensive musical library. The collection, already of considerable size, includes among other items more than a hundred opera scores. Additions to the shelves are being made daily, many of the teachers making contributions. Besides musical literature, there are many biographies of musicians and works on technic, interpretation and the other phases of music. Practically all of the standard reference works are represented. There are also shelves devoted to fiction and subjects of general interest.

#### Otto Watrin and Elizabeth Welter Wed

CHICAGO, Jan. 10.—Otto Watrin and Elizabeth Welter were married at St. Anthony's Catholic Church on Nov. 27. Mr. Watrin was the teacher of Elisabeth Rethberg. He is now head of the voice department of Rockford College. Miss Welter is a former resident of Cologne, Germany. A. G.



## Holst's "The Coming of Christ" Given Premiere in Philadelphia

**Mystery Drama, Based on  
Masefield Poem, Sung by  
Choral Art Society for  
First Time in America—  
Recitals by Martinelli and  
Nelson Eddy Among Holi-  
day Events**

PHILADELPHIA, Jan. 5.—The American premiere of "The Coming of Christ" was given by the Choral Art Society on Dec. 19 in the Church of the Advocate. This is the Gustav Holst setting of a dramatic poem by John Masefield which was written at the request of the Archbishop of Canterbury and first produced in the cathedral there in May, 1928, with remarkable success. The Church of the Advocate was built a number of years ago, as a memorial by a wealthy layman, with the idea that it might be used as the cathedral of the local diocese. Hence the structure and the environment were in every wise appropriate to a reproduction of the play as given in Canterbury, the primatial cathedral of England.

"The Coming of Christ" is a sacred drama based on the medieval mystery plays of England, embodying events in the scriptural narrative of the Nativity. It is richly poetic in character with an undertone of the dramatic. Gustav Holst has set various germane portions in a score that has respect for the medieval nature of the work, but of a fuller and more impressive scoring than was possible in the crude music of the period of the mystery and miracle plays. He places reliance on the Gregorian modes and uses the pedal point and unison singing frequently.

The Choral Art Society, which is a select organization composed of professional singers, sang the choruses with great beauty of tone and finesse of technical requirements. The work was performed with costumes and lighting effects which added to the interest. These were by Yarnall Abbott. The speaking parts, of which there were many, were coached by Jasper Deeter, of the Hedgerow Players, with effective results. Dr. H. Alexander Matthews prepared the production and conducted with reverence and authority.

### Martinelli in Recital

Giovanni Martinelli gave his postponed concert in the Penn Athletic Club series Dec. 22, with Giuseppe Bamboshek at the piano. Mr. Martinelli was in superb voice and was especially good in the dramatic declamation of operatic arias, including the "O Paradiso," "Celeste Aida," "Recondita Armonia," and the "Ch'ella mi creda libera," from the recently revived "Girl of the Golden West." Mr. Bamboshek supplied artistic accompaniments and was heard to advantage in solo numbers.

The Women's Symphony Orchestra, under the capable direction of J. W. F. Leman, was heard in an interesting program at the Bethany Church on Dec. 22. The organization has struck its full stride this season and has given numerous concerts, both of its own and in connection with other groups. One of its notable December appearances was at the Dec. 10 meeting of the Philadelphia Music Club. Mrs.



*Gustav Holst, British Composer, Whose  
Nativity Mystery Was Given at the  
Church of the Advocate in Philadelphia*

Helen Ackroyd Clare, president, in the ballroom of the Bellevue-Stratford, when a charming Christmas program was given.

In the line of Yuletide music was the program on the afternoon of Dec. 22 in the series sponsored by the Philadelphia Municipal Music Bureau, Clara Barnes Abbott, president, in the foyer of the Academy of the Fine Arts.

This series, revived after several years' lapse, brings interesting programs and worthwhile artists to the citizens of Philadelphia, free of charge, as the bureau is one of the city departments since the first of this year. The Christmas Oratorio of Saint-Saëns was admirably presented by Helen Buchanan Hitner, soprano, Anne Speck, mezzo-soprano, Ruth Montague, contralto, Frank Oglesby, tenor, Edward Lippi, baritone, and Helen Boothroyd Buckely, pianist.

### Club Gives Elaborate Program

The Matinee Musical Club, Mrs. Benjamin Maschal, president, also featured Christmas music in its Dec. 17 concert in the ballroom of the Bellevue. Helen Pulaski Innes, for many years head of the chorus, had prepared a novelty, "Slumber Songs of the Madonna," lyrics of Alfred Noyes set to attractive music by May Strong. The chorus also sang to great applause the "Christians Be Joyful" from Bach's Christmas Oratorio and "The Great Awakening" by A. Walter Kramer. A ballet, "A Christmas Fairy Tale," derived from Grimm, was given by the Littlefield Ballet with accompaniments, well played by the Club's Octet, directed by Nina Prettyman Howell. Marie Ten Broeck Meyer, pianist, Emil Folgmann, 'cellist, and Herman Weinberg, violinist, were among the soloists on the elaborate program.

Nelson Eddy, young baritone of the Civic Opera Company, gave the second of his series of six concerts in the ballroom of the Hotel Warwick on Dec. 18. He had the cooperation of Allan Jones, a youthful tenor of striking vocal equipment. Mr. Eddy's Beethoven group, including "Adelaide," was splendidly done, and songs of Bantock proved very much worthwhile. Mr. Jones gave a Russian group of which the Gretchaninoff "On the Steppe" was particularly effective. The two were heard in thea-

### Pittsburgh Art Society Song Prize Awarded

PITTSBURGH, Jan. 2.—The annual prize of \$100 awarded by Martin B. Leisser of the Art Society for the best song written by a Pittsburgher, has been won this year by Oscar Helfenbein, with a song entitled "Star-Call." The judges were Dr. Charles N. Boyd, Ferdinand Fillion, and Glendinning Keeble. The award was announced by President Heinroth of the Art Society.  
W. E. B.

trically and vocally impressive readings of the "Mimi tu piu non torni" from *Bohème*, and "Solenne in quest'ora" from "The Force of Destiny."  
W. R. MURPHY.

### Shreveport College to Present Visiting Artists

SHREVEPORT, LA., Jan. 5.—Centenary College, which reports a prosperous music season, will sponsor a series of concerts during 1930 which will include Reinald Werrenrath, George Barrère and his Little Symphony, and Rudolph Ganz. Local musical activities will be cared for by the Men's Glee Club, Marguerite Gordon Nickerson, director; the Girls' Choral Club, the Shreveport Choral Club, Mrs. Alvin Sour, director, and the Mendelssohn Choral Club. W. S.

### Liebeslieder Ensemble Completes Winter Tour

The Liebeslieder Ensemble, during the first fortnight of December, made a successful tour which included concerts at Skidmore College, Saratoga; the State Normal School in Plattsburgh; Middlebury and Burlington, Vt.; Pittsfield, Mass., and other New England cities. The organization is composed of Esther Dale, soprano; Elizabeth Lennox, contralto; Paul Althouse, tenor; Jerome Swinford, baritone, and the De Maria Ensemble of twelve instruments, directed by Rosolino de Maria. A spring tour during April is now being booked in the Middle West.

### Anton Rovinsky to Give New York Recital

Anton Rovinsky, pianist, will give his postponed New York recital in Town Hall on Feb. 10. He had originally selected a January date, but was obliged to postpone his metropolitan appearance because of other engagements and his activities as director of the Old World Trio of Ancient Instruments. Mr. Rovinsky has just returned from a successful series of recitals in Montreal, Quebec and other Canadian cities.

### Esther Dale Heard in Canadian Cities

Esther Dale, soprano, recently completed a fortnight's tour of Eastern Canada, giving recitals in Quebec, Ottawa, Kingston, Belleville and other cities. During the first two weeks in December Miss Dale was on tour with the Liebeslieder Ensemble in New England. She will visit the Middle West with that organization in the latter part of April. Among the engagements recently booked for her is an appearance as soloist with the Chorus of the Bell Telephone Company in Cleveland on April 3.

## HUTCHESON'S ART WINS IN BALTIMORE

**Pianist Receives Ovation at  
Appearance with Local  
Symphony**

BALTIMORE, Jan. 5.—The concert of the Baltimore Symphony Orchestra given on the evening of Dec. 23 at the Lyric Theatre marked the local re-appearance of Ernest Hutcheson as soloist. A capacity audience welcomed the pianist, whose long career and association with local musical development as a teacher at the Peabody Conservatory and as a guiding mind of the Florestan Club have gained for him a full measure of esteem locally. His playing of the "Emperor" Concerto of Beethoven deserved the ovation given.

The program began with a new transcription of the Bach C Sharp Minor Fugue, No. 4 of the "Well-tempered Clavier" which Conductor Strube had specially prepared for the orchestra. The other numbers of the program gave opportunity for the orchestra to demonstrate its progress toward smoothness and tonal effectiveness.

The first concert of the Philharmonic-Symphony Society of New York, with Willem Mengelberg conducting, was given at the Lyric on Dec. 17. The C Minor Symphony of Brahms was read with noble interest, and to this classic appeal the conductor added dramatic intensity with the reading of the "Tristan" music and brought the program to a vivid climax with the Stravinsky "Fire Bird" Suite.

A series of Little Recitals at the Alcazar, began on Dec. 16 with an impressive concert given by Emma Redell, dramatic soprano. The singer has gained operatic distinction in Germany and Austria, and recently made her American debut at New York. As a singer of lieder as well as dramatic operatic arias the vocalist displayed a fine appreciation of values and disclosed vocal qualities which were appreciated. George Bolek was the accompanist.  
F. C. B.

### Faculty Gives Holiday Music

TALLAHASSEE, FLA., Jan. 5.—The School of Music of the Florida State College for Women offered a series of recitals prior to the Christmas vacation. G. Wade Ferguson, baritone, and Mona Alderman gave a joint faculty recital. Mr. Ferguson is a new member of the faculty and Miss Alderman returned this season from a leave of absence for study.

The Florida State College Orchestra of fifty-seven players gave a concert under the direction of Ethel M. Tripp.

The Florida State College Glee Club of seventy members gave a Christmas Vesper program under the direction of G. Wade Ferguson before a large audience.

Margaret Whitney Dow, organist, devoted her monthly organ vespers to Christmas music.

### Gilbert Ross to Tour Middle West

Gilbert Ross, violinist, was heard in the Baldwin Hour broadcast from Station WJZ, New York, over the Blue Network on Dec. 29. Mr. Ross, who is filling many recital dates in the Atlantic States, early in January will start on a tour of the Middle West.



## LOS ANGELES HAS BRILLIANT EVENTS

### Milstein Heard as Soloist with Rodzinski Men— Argentina Dances

LOS ANGELES, Jan. 5.—With the close of the Columbia Grand Opera Company's season in the Biltmore on Dec. 20, musical Los Angeles permitted itself a respite. The unusually mild weather has been conducive to the mid-season lull, with the result that the orchestral concerts have enjoyed the principal patronage.

Interest and enthusiasm for orchestral concerts have grown rather than diminished since the beginning of the season in October. The explanation seems to be found in the ability and personal popularity of Dr. Artur Rodzinski. Every visiting conductor has praised the excellent qualities of the Philharmonic Orchestra. It is to Dr. Rodzinski's credit that he has molded this group into unity. Los Angeles has awakened to the fact that its orchestra occupies a position of first importance in the cultural life of the community.

#### Strauss Novelty Heard

The fifth pair of concerts, on Dec. 19 and 20, was a grateful admixture of the old and new, if indeed Stravinsky's "Fire Bird" can longer be called new. Many pay the conductor the compliment of excelling as an interpreter of the moderns. Brilliant as his presentation was on this occasion, the work that received the longest applause was Beethoven's Fifth Symphony. That nebulous tyrant called "tradition" was not always appeased, but herein lay Rodzinski's chief element of strength. He absorbs the spirit of the work and then presents it as he feels it. Thus, he revitalizes every phrase, giving it the glow and warmth of life. The Andante was a thing of spiritual beauty and the Scherzo a brilliant and iridescent bit. The Finale, taken at a breathless speed, quite won the audience. Enthusiasm was boundless and brought the conductor a well-earned ovation. A Strauss work new to Los Angeles, the Suite from "Der Bürger als Edelmann," began the program, and gave Mme. Rodzinski her first public appearance as pianist here. The miniature work, scored for a small ensemble, was mildly interesting, but lacked the real Straussian flavor that one has come to expect in compositions of this composer.

The soloist was Nathan Milstein, playing Glazounoff's Violin Concerto in A Minor. A young man of remarkable poise and dexterity, the artist created quite a furor and was compelled to break the "no encore" rule on Thursday evening by playing a set of Paganini Variations. By Friday afternoon the "no encore" rule was working again and held fast against the onslaughts of an insistent audience.

The Beethoven Fifth was again the chief item on the last Sunday afternoon concert in December, on which occasion Myrtle Aber, Los Angeles so-

prano, was soloist. Her powerful voice and experienced style were effectively used in "Ocean, Thou Mighty Monster" from "Oberon" by Weber, and Debussy's "Air de Lia" from "L'Enfant Prodigue." H. D. C.

## BOHEMIANS HONOR FRANK DAMROSCH

### Dinner Given for Educator Observing Seventieth Birthday

To welcome Dr. Frank Damrosch in honor of his seventieth birthday, and in recognition of his distinguished services, notably in the field of musical education during the past quarter of a century, The Bohemians gathered for a banquet at the Hotel Commodore, New York, on Sunday evening, Dec. 22. A brilliant assemblage of some 600 musicians, music lovers and their guests, including members of The Bohemians, was present.

After the banquet Rubin Goldmark, president of The Bohemians, made an eloquent address of welcome to the guest of honor of the evening, followed by Dr. John Erskine, who paid his tribute to Dr. Damrosch. Dr. Damrosch responded with a beautifully conceived address, in which he displayed that modesty for which he has always been known. The entire audience arose to greet him with resounding applause as he took his place at the guest table and again at the conclusion of his address.

The orchestra of the Institute of Musical Art, of which Dr. Damrosch has been director for the last twenty-five years, played Carl Goldmark's Overture "Sakuntala" and Thomas's "Mignon" Overture under the baton of Willem Willeke in a manner so remarkable as to cause endless comment among musicians present. It was orchestral playing such as one hardly believed possible from conservatory students. Mr. Willeke's conducting was also worthy of high praise, and he was applauded vociferously, bringing the orchestra to its feet to share the ovation with him. Marion Kerby and John J. Niles provided some lighter entertainment with a group of their Negro "exaltations."

Josef Hofmann played in his inimitable manner his own Suite Antique in D Minor, two Chopin works and Liszt's "Venezia e Napoli," winning a thunderous reception. He added in response to the plaudits the Rubinstein transcription of the "Turkish March" from Beethoven's "Ruins of Athens."

#### New String Quartet to Tour This Country Next Season

Concert Direction Annie Friedberg announces the first concert tour in the United States of one of the finest string ensembles in Europe, the Budapest String Quartet. This organization will arrive early next fall for a short first season. It is touring all over Europe and playing approximately 100 concerts a season. Its repertoire comprises the whole quartet literature of the classic and modern composers.

## IN THE STUDIOS

#### Activities in Schofield Studios

Suzanne Kenyon, soprano, recently returned from a concert tour of the South and Southwest, in which she was heard in costume recitals in ten cities. Virginia Marvin, soprano, recently concluded an engagement on Broadway, in one of the leading parts in the Shubert production, "A Night in Venice." A. Robert Adams, baritone, recently sang in Newark, N. J., in a recital given under the auspices of the United Scottish Clans and Daughters of Scotia, of New Jersey. Last year Mr. Adams was the winner, for New Jersey, of the Atwater Kent radio contest.

Idell Robinson, soprano, gave a recital in the concert hall of the Fort Gary Hotel, in Winnipeg, Canada. Norma Day, soprano, is understudying the leading prima donna in the Shuberts' production, "Nina Rosa." Mary Mehl, soprano, is the soloist in the Bethany Lutheran Church of North Bergen, N. J. Lilah Bragg, contralto, has been the soloist this winter in the First Congregational Church in Central Village, Conn. Charlotte Caldwell, mezzo, is the soloist of the First Church of Christ Scientist, on Staten Island.

#### Marie Miller Presents Pupils

Marie Miller, harpist, presented a number of advanced pupils at her Park Central Hotel studio in New York on Dec. 12. They were cordially received in an interesting and varied program. Those heard included June Nathanson, Alice Kenny, Mrs. Roscoe Giles, Mrs. Floyd Harris, Norma Stedman, Evelyn Cox, Laona Manton, Elsie Moegle, Florence Schwerdtle, Dorothy Larkin and Alice Hundley.

#### La Forge-Berumen Studios

A program was presented by artist pupils of Frank La Forge and Ernesto Berumen for their weekly broadcast over WEAJ on Dec. 19. The following were heard: Marguerite Barr, contralto; Nathaniel Cuthright, tenor, and Phil Evans, accompanist.

Frank La Forge, composer-pianist, was the accompanist for Emma Otero, Cuban coloratura soprano, in Washington, D. C., on Dec. 18. Mr. La Forge also accompanied Mme. Margaret Matzenauer at the Biltmore on Dec. 20.

In the La Forge-Berumen musicale on Dec. 26, over Station WEAJ, Anita Atwater, soprano, was first heard and gave an artistic rendition of a group of songs appropriate to the season. Phil Evans accompanied her ably. A second group by Miss Atwater also proved interesting and artistic. Elizabeth Andres, contralto, sang two groups with Marion Packard at the piano.

Frank La Forge and Ernesto Berumen entertained a group of friends and pupils at a party in the studios on Monday evening, Dec. 23. Music played a big part in the program, the following being heard: Louise Bave, Emma Otero,

Katherine Newman, Mary Tippet, sopranos; Elizabeth Andres, contralto; Harrington van Hoesen, baritone. The gathering also engaged in numerous games and there was a Christmas tree with something for everyone.

Mr. van Hoesen, baritone, will give a recital in Town Hall on Jan. 16.

#### Estelle Lieblich Artists Active

In the Christmas show "Babes in the Woods" at the Roxy Theatre, Dorothy Miller and Celia Branz played Hänsel and Gretel. Dorothy Githens sang the Fairy and Elizabeth Biro the Mother. Beatrice Belkin, Roxy's coloratura, sang a brilliant number especially written for her as the Dew Fairy in the same production. At the Capitol Theatre, Aileen Clark, coloratura, was heard in the Doll Song from "Tales of Hoffman."

In the German Opera Company, which began its second American season lately, Milo Miloradovich, Helena Lanvin and Maura Canning have been engaged for important roles.

Patricia O'Connell, soprano, has signed a contract as prima donna with Joe Feder's orchestra, which is to play the larger Keith houses for twenty weeks. John Griffin, tenor, is the soloist nightly with Vincent Lopez and his orchestra at the Hotel St. Regis in New York. Mr. Griffin has just completed a Publix tour of thirty-four weeks. Georgia Standing, soprano, sang German at the Loretto Auditorium with the Alvino Opera Company last month.

#### Kortschak Lectures on Teaching

A course of ten weekly lectures on violin teaching was begun by Hugo Kortschak, violinist, at the Neighborhood Music School on Jan. 6. General principles, methods, graded teaching material and the instruction of beginners are subjects to be covered in the series.

Recital engagements were recently filled by Mr. Kortschak at Yale University; in Norwich, Conn., Waterbury, Conn., and New York City. He will play in New Haven, Conn., on Jan. 23; in Albany, N. Y., on Feb. 6, and in Middletown, Conn., on March 16. Mr. Kortschak is to tour the Middle West as far as Baldwin, Kan., during April.

#### Huss Pupils Give Concert

Mr. and Mrs. Henry Holden Huss gave a recital recently at Miss Mason's School, The Castle, Tarrytown, N. Y. Assisting them were Pauline Jennings, Germaine Lemp, soprano, and Jeanette Weidman, pianist. The last two are artist pupils of Mr. and Mrs. Huss.

Mr. Huss played Bach, Beethoven and Chopin numbers, and some of his own compositions, including Concert Polonaise, Opus 26. Mrs. Hildegard Hoffman Huss interpreted some of his songs. Miss Jennings, a member of the Castle faculty, explained the themes of the numbers rendered by Mr. Huss. Mlle. Lemp also contributed songs, and Miss Weidman proved a sympathetic accompanist.

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# FROM FOREIGN MUSIC CENTRES

## The Groupe des Six, Somewhat Battered, Hold a Reunion After Ten Years—Florence's Bishop Bans "Salome"—Some Famous Musical Locks of Hair Auctioned—Schumann's Daughter Dies—Events in Various Cities

At this time of year one is inundated with reminiscences and more than usually aware of the flight of time; but does it seem possible that the Groupe des Six, the famous "wild men" of Paris, are (musically) already ten years old? Doubtless they hardly recognized each other when they met at an anniversary concert in Paris the other day. Miss Tailleferre and Messrs. Auric, Durey (was there really such a composer?), Honegger, Milhaud and Poulenc—they were all there, with their friend and patron saint Jean Cocteau, Andrée Vaurabourg (Mme. Honegger), and the Kretzky Quartet. We remember that when Milhaud lectured in this country, in 1923 or 1924, when the Groupe des Six was already disintegrating, he spoke of Honegger a little hesitatingly, as a man who was really closer to Wagner than to Satie and therefore, perhaps, just a wee bit old fashioned!

Apropos of the flight of time, too, is it permissible to ask what has happened to the promised visit of Albert Roussel to this country, promised for this season?

A recent first performance in Paris was the First Symphony of Villa-Lobos, dated "Rio, 1916."

The Lasserre Music prize has been awarded, by a committee composed of Messieurs Bruneau, Widor, d'Indy, Pierné and Rabaud, to the eminent musicologist, Maurice Emmanuel.

M. d'Indy conducted a concert of his works on Dec. 23 with the Paris Schola Cantorum, his favorite bairn.

Russia is not the only land where operas are put on the blacklist: the Archbishop of Florence has placed his interdict upon Strauss's "Salome."

The Berlin Opera is to repay the recent La Scala visit this spring.

The London *Musical Standard* comments on recent criticisms of "Yolanda of Cyprus," which reached its editor from *MUSICAL AMERICA* and from a Chicago daily, much in favor of Mr. Albert Goldberg, and objective criti-

cism in general. Between the lines it is possible to read something of amusement at the idea of an American's writing an opera!

In another column it was recently suggested that Mr. Mengelberg was not as bad as he is painted by the New York critics at the moment. Of interest in this connection are remarks by Richard Capell in the *Monthly Musical Record*: "... Mr. Willem Mengelberg was to have conducted the first of these [novelties]. The exclusion left his program with little interest—on paper. But the Dutchman is a wizard. He had been long away from London and the public had forgotten his powers. Next time there will be no empty seats. The



From "Music in Germany"

Interior of the Residenz, the famous little rococo theater in Munich, where the Mozart operas of the Munich festivals are staged

performance of Strauss's "Don Juan" was exemplary: it was vigorous, it was balanced, the music grew. The feat of the evening was the playing of the finale of Tchaikovsky's [New York papers please copy] E Minor Symphony, an inferior movement which this time was by curious skill (and a judicious cut) made to sound adequate and really imposing."

At the 1930 Festival of the International Society for Contemporary Music, which, as recently announced, will be held in Liège, in September, orchestral, choral and chamber music concerts will be given. The International Jury for this year consists of Messrs. Butting, Ibert, Malipiero, Pisk and Schulhoff.

Maria Schumann, the eldest daughter of Robert Schumann, died recently in Interlaken, at the age of 88. Hardly more than half that age was Hugo Kreisler, brother of the great violinist, whose death is also announced in current European journals.

The opening concert of London's Contemporary Music Centre contained much music of interest. Rachele Maragliano-Mori sang "Le Stagioni Italiane" of Malipiero, Mortari's "Caterinella," Rota's "Il Presepio," Castelnuovo-Tedesco's "6 Coplas," Pizzetti's "I Pastori," and Casella's "Cocodrillo." Frank Mannheimer, an American pianist who teaches in the Matthay piano-forte school, played Honegger's Toccata

and Variations, Maurice Emmanuel's "Sonatine sur des Modes Hindous," Tansman's Three Impromptus, Blanchet's "Tocsin," Lyell Barbour's "Deux Légendes" and Albert Roussel's "Bourrée."

Furtwängler recently introduced Vaughan Williams' "Norfolk" Rhapsody in Vienna, with considerable success. The British Music Society is congratulating itself on the success of its appeals to Baron Frankenstein, the Austrian Minister in London, in behalf of British composers.

The Pro Arte Society of Brussels recently produced Stravinsky's Octet, Milhaud's "L'Homme et Son Désir,"

Académie Nationale: Alexander Kipnis will sing in "Faust," "Parsifal," and "Tristan" at the Paris Opéra in the spring. The Opéra-Comique is preparing a production of "Pelléas et Mélisande" with new scenery. This is a startling announcement.

The erratic *Courrier* has Mr. Bodanzky slated for the post of director of the Mannheim opera house!

The list from which operas to be broadcast in London this season will be taken includes: "Thais," "Aida," "Cavalleria Rusticana," "La Bohème," "Gianni Schicchi," "Francesca da Rimini," Puccini's "Suor Angelica," "Pelléas et Mélisande," "Madame Butterfly," "Pénélope," "Louise," "Königskinder," "L'Enfant Prodigue," "Mignon," Messager's "La Basoche," Stanford's "Shamus O'Brien," "The Bartered Bride," "Le Roi d'Ys," and Massenet's "Thérèse."

There comes to hand the first issue of "Vox, The Radio Critic and Broadcast Review," edited by Compton Mackenzie. What with the very informing *Radio Times*, published by the British Broadcasting Corporation, and the new journal, which will have weekly articles by Harvey Grace on the week's music, the British listening public is well supplied with mentors.

Darius Milhaud's new opera, "Christopher Columbus," is to be produced in Berlin this winter. It seems to us that there is more Milhaud heard in Berlin in a season than in Paris. More surprising still, there is more Milhaud heard in Berlin than there is Franck!

The Austrian *Guitar-Journal* has established prizes totaling 1000 schillings for compositions to encourage guitar playing. Details can be had from Professor Ortner, Akademie für Musik und darstellender Kunst, Wien, III., Lothringerstrasse 18, Austria.

"That celebrated composer, Gluck-Mottl," said a British radio announcer recently—and was promptly flooded with letters telling him that Gluck was the composer and Mottl the arranger. So he recently announced a composition by Roger, arranged by Ducasse. Likewise Rhené, arr. by Baton, and Rimsky, arr. by Korsakoff. A. M.

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TENOR

Chicago Civic Opera

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Here is another one of those amazing items about this great country of ours which persistently appear in the columns of the (Paris) *Courrier Musical*. Mr. Pepperth, an American multimillionaire, is supposed to have left an estate of \$12,000,000 dedicated to the production of plays and operas which have been "flops" elsewhere. The *Courrier* joyfully announces that composers of all nationalities will be eligible.

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## COLUMBUS ARTISTS HEARD IN CONCERT

### Program of Compositions by Harold Davidson Among Season's Novelties

COLUMBUS, OHIO, Jan. 5.—The Columbus Symphony Orchestra, Earl Hopkins, conductor, gave the first concert of its season on Dec. 6. Adhering to the policy of the past two years, Mr. Hopkins presented several local soloists with the orchestra, June Elson Kunkle, soprano, singing Lia's Air from "L'Enfant Prodigue" by Debussy, Wilbur Maddox, violinist, playing Beethoven's Romance and Saint-Saëns' Rondo Capriccioso, and Alexander Drukker, flutist, performing a composition by Tulou. Tchaikovsky's Fifth Symphony was the chief orchestral offering.

On the same evening the Conservatory of Music at Capital University presented Josef Lhevinne in recital at Mees Auditorium. The program consisted of groups by Brahms, Chopin, Debussy and Liszt.

On Dec. 11 Capital University invited the public to hear a program of compositions by Harold G. Davidson, one of the teachers of theory at its Conservatory. Settings of four poems by Marjorie Meeker were sung by Selma Reece, soprano; a fugue was played by Capital University String Quartet, and "Outward Bound" was sung by a male choir, Wilbur Crist directing. Mr. Davidson played four piano numbers, as well as a Suite for piano, entitled "Polar Regions."

Paul Robeson was the first artist in the Barbizon Series. Two new local managers, Hermann Amend and Charles Flesch, presented him in Memorial Hall on Dec. 13. The Kedroff Male Quartet is announced for Jan. 29.

Another outstanding event of the season was the appearance of the dancers, Kreutzberg and Georgi, at Memorial Hall on Dec. 16. Friedrich Wilkens was the assisting pianist in the unusual and varied program. Another new manager, George Whitehead, sponsored this attraction.

The Southern Ohio Eisteddfod Association has just announced that prizes have been more than doubled for the national contests to be held in Jackson on Oct. 23, 24 and 25 of this year. Awards will total nearly \$6,000.

R. C. S.

### Greenwich Group Plays to Children

The Greenwich Symphony Orchestra, of Greenwich, Conn., Willem Durieux conductor, gave the first of a series of three children's concerts at the Greenwich High School on Dec. 14, with Boris Saslawsky, baritone, as the assisting artist. The orchestra played Rimsky-Korsakoff's "Flight of the Bumble Bee," Pierné's "March of the Tin Soldiers" and Haydn's "Farewell" symphony. Mr. Saslawsky sang two groups of children's songs. The concert closed with the singing of five Christmas carols by 100 children of the High School accompanied by the orchestra. An interesting feature of these concerts is the giving of prizes to those who hand in the best written compositions on the works performed. Mr. Durieux has received many enthusiastic letters regarding the good work of the orchestra. The next two concerts are scheduled for February and April.

## MUSICAL AMERICA'S OPEN FORUM

To the Editor of MUSICAL AMERICA:

In following your controversy regarding Mr. Pollain's becoming conductor of the New Jersey Orchestra, as commented on by "Mephisto" and by Mr. Taylor, I have been wondering whether it is germane to consider nationalities so strongly in music or any other fine arts. Should one renounce a painting or a statue because it is not by an American artist?

I have always considered music particularly to speak a universal language and have liked to feel that I could enjoy good music, whether composed or conducted by an American, a Frenchman, or one of any other nationality.

It seems the proper time, now that Mr. Pollain has conducted his first concert with the New Jersey Orchestra, to estimate that orchestra on its new merits, rather than attempt to make it the butt of a controversy concerning nationality in music, if yours is an honest, constructive policy.

As a citizen of the United States residing in Orange, I subscribed to the New Jersey Orchestra when they first gave programs in Orange. I did this largely because it was a community affair which I felt was worthy of community support. I was not particularly impressed with its first concert, nor with its subsequent concerts, and I am free to confess that I would not have bothered with them at all had it not been for the fact that they were community affairs, and that exceptionally good talent was available, such as Graveure, Bauer, Casals, etc., to round out the program.

In fact, at the end of last year's season, I had practically decided to discontinue my subscription, thinking that if I liked the supporting artist at individual performances, I might simply obtain tickets at the box office for that particular evening. However, in view of the controversy in your columns, it seemed fair to renew my subscription, if only as a quiet protest against your seeming effort to damage the undertaking, as the orchestra had apparently determined to make progress regardless of the nationality or the personality of its conductor.

From the very start of the performance last night, it was obvious that the choice of the orchestra was fully vindicated, whether it arose through resignation or otherwise.

In the first place the hall was actually full, even to the last seat in the balcony, which is a circumstance never occurring before in Orange. When Mr. Pollain came on the stage the audience rose, which they have never done before except for Paderewski. Here was a full orchestra thoroughly imbued with the exceptional poise and magnetic stage presence of the conductor. The audience was as enthusiastic for the orchestra itself as it was for the brilliant work of the assisting artist, which is something that has never occurred before.

It seems scarcely possible that all of these things could happen simply because Mr. Pollain is a Frenchman, and it seems that it is rather discourteous and inhospitable of you to belittle the stranger within our gates, simply because he is not an American citizen, although I have heard that he is anxious to become one. America is the result of foreign colonization, and would that all incomers could be of the intellectual and altogether fine personality of Mr. Pollain.

I went to the concert last night thinking that it was possible that I was to see a mere baton wielder, if your letter from Mr. Taylor was to be believed, and came away realizing that I had seen and heard a real conductor, gifted, experienced, and as much or more to be admired than many who, more widely heralded, appear at Carnegie Hall.

Being a layman in the musical field, I am pleased to find that my opinion regarding the excellence of the performance was more than confirmed by the press critics.

It is my hope that "Mephisto" and those whose letters you publish will in the future more correctly judge by performance and results than by such a petty thing as the place of a great artist's birth.

R. L. HARTWELL.

Orange, N. J., Dec. 4.

[The mere fact of the Orange audience standing to greet Mr. Pollain does not put him in the Paderewski class. It is easy to sway a crowd and a few persons desirous of vindicating the removal of Mr. James and the appointment of Mr. Pollain, could by judicious arrangement bring the audience to its feet. Mr. Pollain has conducted hereabouts for years, but we do not remember ever before hearing of an audience rising to its feet on his appearance.

Mr. Hartwell either inadvertently or intentionally lets the point of MUSICAL AMERICA's controversy elude him. What we wish to stress is the unfairness of dismissing an American who brought an orchestra together and trained it to a point of excellence.

The point to be considered is less that of the nationality of Mr. James and Mr. Pollain than it is that a minor symphony orchestra is certainly not beyond the abilities of an American conductor.—Ed. MUSICAL AMERICA.]

### A Musical Debunking

To the Editor of MUSICAL AMERICA:

In the article on the recent revival of "Don Giovanni" at the Metropolitan, I was interested in Mr. Kramer's statement concerning "the pothe about the soul-stirring dramatic Mozart operas."

For years there has been a cry going up, "Why no 'Don Giovanni'?" A friend of mine who spoke with awe in Germany last summer about the forthcoming revival was looked at askance. They don't think anything more of a revival of "Don Giovanni" over there than we should of "Madame Butterfly" over here.

As a matter of fact, there has been a pot of red fire burned before "Don Giovanni" just as there was before "Norma," and no more deservedly. I'm not decrying the Mozart opera. I like parts of it immensely. But I hereby declare my belief as an educated musician that "Don Giovanni" is not Mozart's greatest opera, that it is inferior in both inspiration and construction to both "Magic Flute" and "Figaro," and that for musical significance and dramatic appeal it does not compare favorably with Gluck's "Orfeo."

It is time someone took a stand on the subject of all this flapping we are fed concerning the sacro-sanctity of a whole lot of music. You can pooh-pooh Liszt and Saint-Saëns now and no one thinks you are crazy, and folks are beginning to realize that Berlioz has served his purpose in pointing out what the orchestra could do, and may now be consigned to his last long sleep.

Why does not some prominent musician, some eminent conductor, do this to the much over-rated Fifth Symphony

of Beethoven and the deadly Ninth? Also the trivial piano sonatas? Why does no singer declare Schubert's "Folletto" to be the silliest song ever written and quite as unworthy of the composer of "Der Doppelgänger" as Tennyson's "Skipping Rope" is of the author of "Crossing the Bar."

In other words, why not have a grand musical debunking, a re-valuation of values so that the timid of heart need no longer profess to adore the lengthy Ninth Symphony, nor put the shoes from off their feet when they go to the opera to hear "Fidelio" or "Norma" or "Don Giovanni?" OSBORN T. WEST.

New York, Dec. 16.

### Rights of the Audience

To the Editor of MUSICAL AMERICA:

Amid the haze of imprecation going on in the columns of the Sunday Times in regard to keeping late comers outside, one excellent point has been made. It appears that one writer said no manager had a right to do this. The opponent then came forward with the query: "What about the rights of the audience already assembled?"

After all, the manager is more or less of a negligible quantity. A concert is conceivable without a manager, but would be impossible without an audience. The manager's function is to provide the show and to see that those who pay for it get it comfortably and satisfactorily. To say that a concert manager has no right to keep out late comers is just as sensible as to say that a manager of a hotel has no right to forbid noisy guests to create a disturbance in corridors to the annoyance of well-behaved guests.

I listened to a whole Haydn Symphony through a keyhole at Carnegie last year, and I may say that no less a person than Jascha Heifetz stood beside me. We neither of us complained. It was my own fault that I was late and I took my medicine. It went back to my conservatory days when students were forbidden to enter or leave the concert hall while a performer was on the stage!

As a matter of fact, the quality and behavior of our audience, at the opera and concerts especially, but also in the theater, has noticeably deteriorated during the last decade. I used to say that the finest looking crowd of men I'd ever seen anywhere (and I've seen a lot of the surface of this earth and had unusual opportunities for studying the fine flower of Britain and France, as well as that of the United States) was in the smoking-room at the Metropolitan Opera House.

But look at them now as they crowd into the foyer, and the females with them! To paraphrase Beaumarchais, if one laughs at them, it is in order that one may not weep!

Cardinal Newman defined "a gentleman" as "one who is invariably (note the adverb!) considerate of the feelings of others." It is a good definition. Unfortunately, the greater part of our American audiences think only of their own comforts and feelings.

Deductions are obvious. F. S. O.

New York, Dec. 18.

Marcel Grandjany, harpist, who recently gave an individual recital in Town Hall, will appear jointly with René Leroy, French flutist, in Steinway Hall in New York on the evening of Jan. 31.



# The Better Records

By "Discriminator"

**L**AATEST releases in the Columbia Masterworks, Nos. 125 and 126, are Haydn's D Major Quartet, Op. 76, No. 5, and Mendelssohn's Symphony No. 3, in A Minor, known as the "Scotch."

The Haydn Quartet is played by the Lener Quartet of Budapest, recently in this country. The set comprises three double-faced twelve-inch records. It is a very beautiful quartet, less familiar than another in the same tonality, and the first movement has all the exquisite flow of the composer's "With Verdure Clad," which is saying it is an almost perfect piece of melody. The Leners have done a good job with it and the recording is excellent.

The Mendelssohn Symphony is played by the Royal Philharmonic Orchestra under Weingartner. It is in eight parts, four double-faced twelve-inch discs. One wonders, while listening to the opening phrase, whether Wagner, too, had not listened to it shortly before writing in the Death motive in the Ring. Mendelssohn, it is said, had his inspiration while visiting Holyrood Palace and meditating on Marie Stuart and Rizzio. The Symphony is unexciting music, but has many passages of great beauty. The recording, as might be expected, is a masterpiece. The first and fourth movements are the best. Anyone studying the development of the symphony as a form, is recommended to get this set.

Two interesting 'cello discs are by Felix Salmond and W. H. Squire. Mr. Salmond, on a ten-inch disc, plays Schumann's Abendlied and a Menuet of Debussy. Both are good, the second slightly better. An excellent, though unnamed accompanist plays well at the piano. Mr. Squire, on a twelve-inch disc, presents a Lament by d'Herveloise arranged by himself, and a Scherzo by Harty. His tone is slightly brittle but the records are both good ones. There is piano accompaniment to both.

René Benedetti, violinist, presents De Falla's Suite Populaire Espagnole, or, rather, excerpts from it, on a double twelve-inch disc with piano. The numbers are 3, Cancion; 6, Jota; 5, Asturiana, and 4, Polo. This is a blue seal record.

Bruno Walter and Symphony Orchestra play the "Magic Flute" Overture on two sides of a twelve-inch blue seal record. The opening Adagio of this drags a little, but the Allegro is delightfully played, a quite perfect rendition of the merry number. The only other single orchestral record is selections from "Don Giovanni," played by the Bournemouth Municipal Orchestra, conducted by Dan Godfrey, an interesting and comprehensive arrangement well recorded.

Some very beautiful vocal recordings are among those received from the Columbia Studios. Alexander Kipnis' noble voice is heard in two Brahms numbers, on a twelve-inch disc, "Feldensamkeit" and "Immer Leiser Wird mein Schlummer." The latter, though really a woman's song, is superbly sung, impeccably so. Arthur Bergh is at the piano. Another bass disc is that made by Tancredi Pasero of the Met-

ropolitan, with orchestra. The numbers are "Ave Signor" and "Son lo Spirito," both from "Mefistofele," not ideal pieces for phonographic recording, but Mr. Pasero's voice sounds extremely well and his diction is unusually clear.

Louis Graveure, as a tenor, sings "Hands and Lips" by Clarke, and "Two Eyes of Grey" by McGeogh. Lovers of this type of song will delight in these two on one ten-inch disc with Walter Golde at the piano.

Yvonne Gall, remembered here from her Chicago Opera days, does two arias from "Tosca" with orchestra on a twelve-inch disc. It is odd to hear these sung in French. Mme. Gall's voice sounds lovely even though she lets it sag slightly at the end of each number. The phrasing is extremely good. These are records well worth possessing.

With Arthur Bergh at the piano, Fraser Gange sings two Strauss songs, "Heimliche Aufforderung" and "Ruhe, Meine Seele," on a ten-inch disc. His diction is unusually clear and Mr. Gange's admirers will all want these records.

Columbia has issued an admirable recording of "Stenka Razin," that popular symphonic poem by Alexander Glazounoff, who is now in this country. It is among the best loved works of this living Russian master. Its subject matter, which is as well known to Russians as is the ride of Paul Revere to Americans, has made it a household word in the land of its birth.

The performance given it by the Orchestra of the Brussels Royal Conservatoire, conducted by Desiré Defauw, is an excellent one, and the recording is carried through with that smoothness for which Columbia's symphonic recording is known and prized. The composition covers two double-sided discs.

**T**HREE recordings of the voice of the lamented Enrico Caruso, made in the last year of his career in America, and only now released, are melancholy reminders of the great tenor in the new Victor lists, having just been pressed and released. One of the three, an air from "L'Africaine" ("Deh ch'io ritorini"), has been coupled with the familiar recording of Tosti's "Goodbye." It is admirable dramatic singing of a rather faded and inconsequential number. There is more to dwell lovingly upon in a record of Lully's "Bois Epais," which discloses the noble tone and superb legato of the baritone tenor at its richest, save when higher notes are hammered in the Caruso way. The record has style. De Crescenzo's "Premiere Caresse" is an inconsequential but tuneful song, invested with much beauty of voice—with exceptions again for some strident top notes. These are interesting relics of an unparalleled voice, but it is that voice after it had begun to show unmistakable signs of wear.

Very good orchestral recording is that of the Victor in the Suite from Handel's opera, "Alcina," played by the New York Philharmonic Symphony under the leadership of Willem Mengelberg. This is solid musical pabulum that will outwear many a more bizarre or grandiose symphonic offering. Handel danced a little heavily, perhaps, but with the tread of a master.

Among current Brunswick records is

one that bears two favorite Italian songs, "Caro mio Ben" and "Dormi Pure," sung by that more opulently voiced of the younger contraltos, Sigrid Onegin. They are full and rich of tone and smooth of delivery.

**R**ECENT importations by the Gramophone Shop include some records of unusual interest. His Master's Voice has recorded the entire B Minor Mass of Bach on seventeen double twelve-inch records. The soloists are Elisabeth Schumann, soprano; Margaret Balfour, contralto; Walter Widop, tenor, and Friedrich Schorr, baritone. Albert Coates is the conductor and the orchestra is the London Symphony. The same company sends the Brahms Double Concerto in A Minor played by Jacques Thibaud and Pablo Casals. The orchestra is that of Barcelona. The set is of eight twelve-inch double discs.

Tchaikovsky's Violin Concerto played by Hubermann with the Berlin State Orchestra conducted by Dr. Steinberg is interesting on four twelve-inch discs. This is from the Odéon studio. The same studio brings out the operetta "Schwarzwaldmädel" with chorus, soloists and orchestra conducted by Dr. Ernst Romer. This is a set of three ten-inch vocal discs and one twelve-inch instrumental one.

## Concerts and Recitals

(Continued from page 27)

Leffert, a young soprano, who has made herself well known and well liked in her five years of public appearances, sang in Town Hall, Dec. 29. Stuart Ross accompanied her at the piano. But in the fifth group, composed of English songs of the early seventeenth century, the singer was supported by a string quartet, Josef Stopak and Ralph Silverman, violins; Egon Kornstein, viola; and Abram Borodkin, 'cello. Showing sound musicianship throughout the wide range of her program, Miss Leffert sang with an imaginative and intelligent interpretive sense. In the opening Bach aria, from the master's New Year Cantata, Mr. Stopak played a violin obbligato. The next group of German songs included Hindemith's "Auf der Treppe," new here. French songs to receive their first hearing were Albert Roussel's "Jazz dans la nuit," and Poulenc's "Air de Champetre." From the early English literature, Miss Leffert unearthed Thomas Greaves' "Man First Created Was," Thomas Bateson's "If Floods of Tears," and Richardson Nicholson's "Cuckoo." D.

### José Iturbi, Pianist

José Iturbi, the young Spanish pianist, again took by storm a capacity audience, which overflowed onto the stage, when he gave his second recital at Carnegie Hall on the evening of Jan. 29.

The popularity of Iturbi is not diffi-

cult to fathom. His virtuosity is coupled with a most winning personality. Good humor is written all over him, his engaging smile imparts his naïveté, and his amusing habit of soundlessly skimming over the keyboard during waits is thoroughly expressive of his nonchalant, happy nature.

Bach's Caprice, on the departure of his beloved brother, and Schubert's Impromptu with Variations, in B Flat, were given a clean-cut, truly classic reading by the pianist. But it was in the modern works, the original version of Stravinsky's "Petrouchka" Suite, Ravel's "Alborada del gracioso," de Falla's "Pantomime" and "Danza ritual del fuego" and Granados' "El Pelele," from "Goyescas" that Iturbi showed his true métier. Responding to the insistence of the audience the pianist gave as encores Ravel's "Pavane pour un enfant défunt," Albeniz' "Córdoba," Liszt's "Campanella," a Chopin Valse in E Minor, Ravel's "Jeux d'eau" and Granados' Spanish dance, "La Play- era." E.

### Yehudi Menuhin Returns

Now nearing 13, Yehudi Menuhin returned to Carnegie Hall the evening of Jan. 3 to astound his Manhattan listeners anew with the maturity of his art. The boy played Bach's C Major sonata for violin alone with an amazing realization of its structural beauties. The fugue, in particular, was as sturdy an example of violin Bach as any violinist of recent years has given us. Less interesting was his performance of the Beethoven sonata in D Major, Opus 12, No. 1, in which the tone was not as rich as it was later on in Dvorak's A Minor Concerto, Opus 53. Though Yehudi's playing was not mechanically faultless, it did possess great technical facility and unusual ease and poise. Besides the numbers named he played Reger's aria for the G string, from the A Minor suite; "Siciliano and Rigaudon," by Francœur-Kreisler, and "Scherzo Tarantelle," by Wieniawski, and several extras.

His pianist, Hubert Giesen, a newcomer, proved to be a master of the art of accompanying and his playing justly shared the enthusiasm stirred by this recital. T.

### Maria Safonoff, Pianist

Maria Safonoff, pianist, daughter of the late Russian conductor, Wassili Safonoff, gave her first New York recital in several years in Carnegie Hall on Saturday afternoon, Jan. 4. She played a taxing program, ranging from Bach to Scriabine, which served well to prove her innate musicianship and digital skill. The Bach-Busoni Toccata in C, a sixteenth century Siciliana by an unknown composer, transcribed by Respighi, and a Mozart Gigue, comprising the first group, were followed by Schumann's "Carneval." Debussy's "Reflets dans l'eau," a first New York performance of Zanella's Scherzo-Studio, Scriabine's Sonata in F Sharp, Opus 30, and a Chopin group completed the program. E.

(Continued on page 41)

## IMPORTED RECORDS



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## OPERA BY COATES HEARD IN MUNICH

### Pepys Comes to Life in One-Act Work by Conductor

The premiere of Albert Coates' one-act opera, "Samuel Pepys," with a libretto based on the life of the famous English diarist, was given at the Munich Opera on Dec. 21. With the composer in attendance, the work had a favorable reception, according to a wireless dispatch to the New York Times.

The libretto, by Major W. P. Drury and Richard Price, translated into German by Max Meyerfeld, retails a slight but merry incident which is suggested in part by the famous "Diary." Pepys returns from the Admiralty to find his wife about to set out on a journey. The maids are ordered to prepare a sumptuous repast for three distinguished guests from the Admiralty, who soon arrive. They are Mistress Knipp, the actress, whom Pepys admires and of whom his wife is jealous, accompanied by two elderly but dashing officers. Suddenly the announcement that the mistress is returning puts an end to hilarity. But the resourceful Mistress Knipp, while the remains of the feast are being removed, dons the suit which Pepys has just had made, copying the King's own latest garment. When Mistress Pepys enters, she finds the Merry Monarch himself paying her husband the honor of a visit, with two royal aides in attendance.

The music is described as modern in style, and of considerable wit and spontaneity. It is scored for a small orchestra. The score is frequently contrapuntal in structure. The people of the drama are well characterized.

The production is described as admirable. The leading roles were sung by Schranek as Pepys and Hedwig Fichtmüller as Mistress Pepys. Hans Knappertsbusch conducted. The staging of the opera was in the rococo style.

### Leo Schützendorf Dismissed by Berlin Opera for Absence

A tightening in discipline by German opera houses in dealing with the problem of guest engagements for artists on their rosters is foreshadowed. The dismissal of Leo Schützendorf, baritone, by the Berlin State Opera on Dec. 28, according to an Associated Press dispatch from Europe, followed his failure to obtain a formal release from a performance before singing elsewhere. The artist, a brother of Gustav Schützendorf of the Metropolitan, and a member of a family which is said to include five opera singers, is one of the foremost baritones in Germany. He is negotiating for appearances with an opera company in San Francisco, according to the same dispatch.

### Chicago Civic Opera Broadcasts Act of "Rigoletto"

"Rigoletto," presented by a cast which included Giovanni Inghilleri as Rigoletto, Margherita Salvi as Gilda, and Charles Hackett as the Duke, was heard in part on Saturday evening, Dec. 28, from the stage of the Chicago Civic Opera and broadcast over the NBC networks. Others heard in the cast were Constance Eberhart, Virgilio Lazzari, Ada Paggi, Lodovico Oliviero, Gildo Morelato, Alice d'Hermanoy and Helen Freund.

## Passed Away

### Alexander Lambert

Alexander Lambert, pianist and teacher, for forty years a prominent figure in the musical world of New York, was run down and killed by a taxicab within a block of his home on the morning of Dec. 31. Mr. Lambert was on his way to Central Park when he stepped from the sidewalk at Columbus Avenue and Eighty-sixth Street and was struck by the cab. The accident was declared to be unavoidable. He was taken to the Roosevelt Hospital where he died without regaining consciousness.

Mr. Lambert was born in Warsaw, Nov. 1, 1862. His first musical studies were under his father but he was sent, by Rubinstein's advice, to the Vienna Conservatory in 1874, graduating four years later. The following two years were spent in study. In 1881, he came to New York, giving concerts in Steinway Hall and returned to Europe, touring Germany and Russia and worked for several months under Liszt at Weimar in the same class with Rosenthal, Siloti, Friedheim and Reisenauer. In 1884, he returned to America, making appearances in larger cities.

In 1888, Mr. Lambert became director of the New York College of Music, holding the position until 1906, from which time he taught privately. He retired from the concert field in 1892. At the time of his death he was also a member of the faculty of the Curtis Institute in Philadelphia.

Funeral services, held at Mr. Lambert's residence, were attended by several hundred of the world's most prominent musicians. No religious rites were included. A short eulogy was made by Walter Damrosch, a friend of Mr. Lambert for many years. Josef Hofmann played the Funeral March from Chopin's B Flat Minor Sonata and Jascha Heifetz, the Schubert "Ave Maria."

Among those present besides members of the immediate family were Mr. and Mrs. Artur Bodanzky, Mme. Margarete Matzenauer, Sergei Rachmaninoff, Harold Bauer, Joseph Lhevinne, Theodore Steinway, Sophie Braslau, Ethel Leginska, W. J. Henderson, Daniel Frohman, Leonard Liebbling, Efreim Zimbalist, Walter W. Naumburg, Mme. Marcella Sembrich, Nahan Franko, John Erskine, Edwin Franko Goldman, Josef Stransky, Herman Irion, Pasquale Amato, Mieczyslaw Münz, Willem Willeke, Ernest Hutcheson, Alexander Siloti, Felix Salmond, Sigismond Stojowski and Paolo Gallico.

### Theresa Malten

DRESDEN, Jan. 3.—Therese Malten, one of the greatest Wagnerian sopranos of the past generation, died here yesterday. Mme. Malten, whose real name was Müller, was born in Insterberg in East Prussia, on June 21, 1855. Her vocal studies were pursued under Gustav Engel in Berlin and she made her first operatic appearances at the Royal Opera here in 1873, as Pamina and Agathe, becoming a life member of the company. She created the role of Kundry in "Parsifal" and was to have sung Isolde in the first performance there the following season but the festival was abandoned that year on account of the composer's death. She created a sensation as Brünnhilde in "Götterdämmerung" by mounting the horse in the final scene



Alexander Lambert

and actually dashing into the fire. She frequently took part in the private performances given for Ludwig II, in Munich. Mme. Malten retired from public life in 1903, and lived at Neuzschieren near here.

### Charles Phelps Taft

CINCINNATI, Jan. 5.—Charles Phelps Taft, owner and publisher of the *Times-Star* and one of the chief supporters of the Cincinnati Symphony, as well as a large contributor of the May Festivals, died of pneumonia on Dec. 30. Mr. Taft was a half-brother of former President William Howard Taft, now Chief Justice of the United States. Mr. Taft was born in this city on Dec. 21, 1843. In 1864 he was graduated from Yale and in 1866 from the Columbia Law School. He also took courses at the Universities of Heidelberg and Paris. His newspaper connections began in 1879 with the *Times-Star*, which he later purchased. Mr. Taft was active in all civic affairs and made large financial contributions to the Art Museum and other artistic enterprises.

### Dr. James Carter Knox

TROY, N. Y., Jan. 5.—Dr. James Carter Knox, for more than fifty years a member of the faculty of St. Paul's School, Concord, N. H., died here today in his eighty-first year. Dr. Knox was organist and choirmaster of the school for many years and was the composer of a number of anthems and hymns.

### Mark Fonaroff

Mark Fonaroff, a well-known violinist and teacher, died in hospital in New York on Dec. 19. Mr. Fonaroff was born in Russia and came to this country as a youth. He taught violin at the Institute of Musical Art from 1903 to 1927, when he retired. His widow, Vera Fonarova, who survives him, is a member of the faculty of the Institute of Musical Art and of the Curtis Institute in Philadelphia. She was formerly a member of the Olive Mead String Quartet. He also leaves two daughters, Mina and Olga Fonaroff.

### Frederick Starr Crowthers

Frederick Starr Crowthers, father of Dorothy Crowthers, who is a member of the faculty of the Institute of Musical

## ORATORIO IN PORTLAND

### Van Hoogstraten Leads Oregon Forces in "Messiah"

PORTLAND, ORE., Jan. 5.—A pronounced success was the presentation of the "Messiah" by the Portland Choral Society and the Portland Symphony, led by Willem van Hoogstraten, at the public auditorium before a capacity audience, on Dec. 30.

The soloists were Arthur Boardman, tenor and instructor at the University of Oregon; Jean Knowlton, soprano, of New York; Emelie Lancel, mezzo-soprano, of San Francisco, and Rollin Pease, of Chicago. Mr. Pease at once demonstrated that he was an experienced oratorio singer.

The majority of the 200 that sang in the chorus were not trained singers, but Mr. van Hoogstraten achieved striking effects in co-ordination, rhythmic spirit and clearness of enunciation. Frederick W. Goodrich played the organ parts.

J. F.

Art, died at his home, 362 Riverside Drive, Dec. 7. For more than forty years, Mr. Crowthers had been European and Oriental buyer, and New York executive for the Follmer, Clogg & Co., umbrella manufacturers. He was a native of Ohio and was educated in Philadelphia. He is survived by his wife, Mrs. Bertie West Crowthers, and his daughter.

### Mrs. Marie Lusk

CHICAGO, Jan. 5.—Mrs. Marie Koupal Lusk, portrait and landscape painter, passed away on Dec. 13, at her home in Wilmette, Ill. She was the wife of Charles D. Lusk, and the mother of Milan Lusk, Chicago violinist, and George Lusk, professor of art at the University of California.

A. G.

### Horace Oakley

CHICAGO, Jan. 5.—Horace Oakley, lawyer, classical scholar and prominent patron of the arts, passed away on Dec. 15 aboard the S. S. Biancamano, en route to his winter estate at Fiesole, Italy. Mr. Oakley was a trustee of the Orchestral Association, the Newberry Library, and the American School of Classical Studies at Athens. He was 68 years of age, and a bachelor.

A. G.

### Mrs. Norman Hoffman

MILWAUKEE, Jan. 5.—Mrs. Norman Hoffman, one of Milwaukee's best-known pianists for a period of many years, died at Milwaukee hospital after an illness of three months. At the time of her illness she was the head of the piano department of the Milwaukee Institute of Music. Before that time, she was associated with the Wisconsin Conservatory of Music for 23 years.

Born in Hamburg, Germany, on April 23, 1866, she was a graduate of the Royal Conservatory of Leipzig and studied with Martin Krause. Following her marriage to the late Norman Hoffman, they came to Milwaukee and established a school of music. Her husband, also a music graduate, studied medicine and became a practicing physician. Mrs. Hoffman retired in 1923, but returned to her profession four years later and became the head of the piano department of the Milwaukee Institute of Music. Mrs. Hoffman played with leading orchestras, including the Chicago Symphony and the old Milwaukee Symphony, and appeared in many concerts. She is survived by one son, Norman Hoffman.



## Orchestral Concerts

(Continued from page 11)

which has been strangely neglected by conductors, while works far less meritorious have been played again and again. As an example of modern French orchestral writing it stands very high.

The audience recalled Mr. Gabrilowitsch several times after every work.

## Samuel with Philharmonic

The New York Philharmonic-Symphony, Willem Mengelberg, conductor; Harold Samuel, pianist, soloist; Carnegie Hall, Jan. 2, evening. The program:

Suite, No. 3, in D.....Bach  
Concerto in A.....Mozart  
"Dance of the Seven Veils" from  
"Salome".....Strauss  
Tone-poem, "Don Juan".....Strauss

As the previously announced premiere of the Dutch composer, Willem Pijper's "Six Symphonic Epigrams" had to be postponed because of a delay in the arrival of the orchestral parts, according to the printed explanations that were distributed, the only element of novelty in the program was the appearance of the distinguished English Bach player, Harold Samuel in the rôle of a Mozart interpreter. Mr. Mengelberg, resuming the baton after his illness, led his men through an amazingly strident and heavy-footed performance of the Bach Suite in D, in which no trace could be found of the sparkling gaiety inherent in most of the numbers. The celebrated "Air," widely known as transcribed for violin solo, lacked the sublime spiritual dignity that is its very essence, while each succeeding dance movement seemed to fare worse than the one before it.

It would seem that vibrations of this cumbersome performance must have penetrated to the waiting soloist, for Mr. Samuel's playing of the beautiful Mozart concerto that he had chosen was singularly dull and devoid of Mozartean grace, sensitiveness and charm. It was kept almost throughout on a piano and pianissimo plane, but no vitality of rhythmic impulse vivified it, nor was there opalescent coloring or delicacy of nuance to relieve its drab monotony. The instrument he played, it is true, was somewhat under-brilliant, and there may have been other conditions unknown to the audience that conspired to handicap him.

After the intermission Mr. Mengelberg's prevailing mood of the evening found a more fitting medium of expression in his well-trying war-horse, "Don Juan," following a rather brutally aggressive delineation of the "Salome" Dance.

## Conductorless Symphony Orchestra

The Conductorless Symphony Orchestra gave its third concert of the season in Carnegie Hall on Saturday evening, Jan. 4, with Nanette Guilford, soprano of the Metropolitan Opera Company and Lucile Lawrence, harpist, as assisting artists. The Hayden Symphony No. 10, in D, which opened the program, was played with admirable finish, and the ensemble accompanied Miss Guilford in a highly satisfactory manner in her flute-like singing of the aria, "L'Amerò, Sarò Costante," from Mozart's "Il Rè Pastore." Carlos Salzedo's symphonic poem for harp and orchestra, "The Enchanted Isle," brought into play the last word in harp virtuosity from Miss Lawrence and her skill and the glamorous, ethereal beauty of the composition won enthusiastic applause

from the large audience. The concert concluded with a stirring performance of Glazounoff's "Stenka Razin," a tone poem which employs the Volga Boat Song as a main theme.

## Ganz With Manhattan Symphony

Manhattan Symphony, Henry Hadley, conductor. Soloists, Rudolph Ganz, pianist and Alix Young Maruchess, viola d'amore. Mecca Auditorium, Jan. 5, evening. The program:

Overture to "Egmont".....Beethoven  
Concerto in B Flat Minor for Piano and  
Orchestra.....Tchaikovsky  
Mr. Ganz  
The Death of Tintagiles (Dramatic Poem  
After Maeterlinck).....Loeffler  
Mme. Young Maruchess, Viola d'Amore  
Overture "Carnival in Paris".....Svendsen

Brilliant was this concert of the Manhattan players from the opening Beethoven to the very spirited Svendsen piece. Mr. Hadley was at his best and drew a fine response from his men. The orchestra has never sounded better, with the exception of some faulty horn and woodwind playing in the concerto.

It has been many a year since Mr. Loeffler's "Tintagiles" has had a New York hearing. Although the world's greatest conductors and orchestras continually play here, they would seem to have devoted themselves to countless inconsequential examples of the "new music" and ignored this superb work. Almost a quarter of a century has passed since it was written, but it is still masterly in conception, in instrumentation, in outlines that proclaim its composer a musician of great distinction. At this late date this music sounds extraordinarily Wagnerian and less French than does its composer's later output. Mme. Maruchess played the plaintive incidental solo with real style and tonal beauty and had several recalls.

Mr. Ganz's triumph was a noteworthy one. He was at his best and the broad, flowing lines of this imposing work served as a splendid vehicle for him. Rarely have we heard so satisfactory a performance of this music, both from the technical and musical standpoints. The thundering ending was properly proclaimed and the soloist given an ovation. Mr. Ganz's popularity with his audience was unmistakable.

## SOKOLOFF LEADS

## ALL-SLAVIC LIST

Native Soprano Makes Bow in Cleveland—Arbos Welcomed

CLEVELAND, Jan. 5.—Guest artists of interest as well as much exhilarating music distinguished the holiday concerts by the Cleveland Orchestra. Bernice Seabury, mezzo-soprano, returned from seven years' study in Italy to make her American debut with the Orchestra. Two years ago Miss Seabury made her European bow at La Scala in "Nerone," with Toscanini conducting. Gifted with a voice of much beauty, she sang two Tchaikovsky works, "Nur wer die Sehnsucht kennt" and "Adieu, forêts" from "Jeanne d'Arc" with delightful simplicity. On this all-Russian program, Mr. Sokoloff played Tchaikovsky's Symphony No. 4, the Introduction and March from "The Golden Cockerel" by Rimsky-Korsakoff, the Introduction to "Khovantchina," and the Introduction to "The Fair at Sorotchinsk," two compositions of Moussorgsky new to the Orchestra's repertoire, and two excerpts from the Caucasian Sketches of Ippolitoff-Ivanoff. The Orchestra was in splendid form, and the audience was delighted with Mr. Sokoloff's conducting.

Enrique Fernandez Arbos, conductor of the Madrid Symphony, on Jan. 2

## BOSTON ORCHESTRA AIDS PENSION FUND

All-Wagner Concert by  
Symphony Has Austral  
as Soloist

BOSTON, Jan. 5.—Musical events in Boston have shown less than ordinary brilliance during the holiday week. The most notable event was the Boston Symphony's special pension fund concert, given on Sunday afternoon, Dec. 29. The program was an all-Wagner one. It included the "Flying Dutchman" Overture, played with virility; Senta's Ballad from the same opera and "Dich, Theure Halle" from "Tannhäuser," sung splendidly by Florence Austral; the Bacchanale from "Tannhäuser," given a most alluring performance; the introduction to Act III from "Die Meistersinger," which had a quiet, profound interpretation; the Ride of the Valkyries, who leapt and shouted with fine spirit; and the Prelude and Love-Death from "Tristan," in an incomparably beautiful performance by both the soloist and orchestra. Indeed, it is to be doubted whether Dr. Koussevitzky has given us anything finer than his interpretation of this "Tristan" music.

The regular symphony concerts have been inclined to be good but uneventful. The soloist at the Dec. 20 and 21 concerts was Bernard Zighera, first harpist of the orchestra, who played with fine skill and excellent musician-ship Tournier's "Feerie," Prelude and Danse. The music, though neither so fantastic nor imaginative as the first, suggests Ravel and Puccini. In the Prelude to "Khovantchina" by Moussorgsky, the conductor maintained an amazing pianissimo. "Sadko" by Rimsky-Korsakoff had a stunning performance, and excerpts from "Daphnis et Chloë" by Ravel, a sweeping, glowing interpretation. In the Dvorak "New World" Symphony, Dr. Koussevitzky was inclined to attenuate the beauties of the slow movement.

The program of the concerts of Dec. 27 and 28 included the Overture to "The Magic Flute" of Mozart, which had a charming, gracious performance. The Symphony No. 4 in B Flat Major by Beethoven was genially and poetically played. "Schelomo," Ernest Bloch's rhapsody for cello and orchestra, presented a splendid soloist in Felix Salmond. The music itself is profoundly searching, now delving into the depths of the Hebrew soul, now soaring high in religious exaltation.

and 4, led the Cleveland Orchestra as guest in a lively program which included, besides the César Franck Symphony and the Overture to Weber's "Der Freischütz," a humorous Sinfonietta by a young Spanish composer, Ernesto Halffter, the Intermezzo from Granados' opera, "Goyescas," and Arbos' brilliant orchestration of "La Fête-Dieu à Seville" and "Triana" from Albeniz "Iberia."

Señor Arbos held the audience in his hand from the start. Presenting the Franck symphony, with a quickened tempo and an erratic brilliance, he excited his hearers to unrestrained applause. The Halffter Sinfonietta, which utilizes eleven soloists, admirably displayed the virtuosity of conductor and players. Classic in spirit, modern in treatment, this refreshing miniature masterpiece showed the conductor's penchant for subtle humor. Closing the concert with the Albeniz tone pictures,

The list was concluded with Tchaikovsky's Overture, "1812."

The Handel and Haydn Society presented "Messiah" and parts of the Bach "Christmas" Oratorio in Symphony Hall on Sunday afternoon and Monday evening, Dec. 22 and 23.

George Copeland gave a piano recital in Jordan Hall on Dec. 17. The interesting pianist played a group of Spanish music. In a work by Infante he was assisted at a second piano by William Heyl. Works by de Falla, Cassado and Albeniz were played with spirit and power. Better performances of Debussy are not often heard. Mr. Copeland was not quite so successful with his classics. There is a tendency in his playing to emphasize the rhythms at the expense of the flow of the melody.

On Wednesday evening, Dec. 18, Harry Melnikoff, violinist, gave a recital at Jordan Hall. Mr. Melnikoff played creditably the Sonata in E Major by Handel; the Concerto in B Minor by Saint-Saëns; and a group of Spanish music.

Ben Redden, tenor, and John Percival, baritone, gave a joint recital at Jordan Hall on Thursday evening, Dec. 19. Their program included compositions by Hatton, Purcell, Grieg, Handel, Wagner and Griffes. M. C. H.

The first appearance of Carl McKinley, American composer as a member of the faculty of the New England Conservatory of Music, took place Friday evening, Dec. 13, when he conducted his "Masquerade" at the second concert of this season by the Conservatory Orchestra, of which Wallace Goodrich is conductor. An audience that filled Jordan Hall greeted this work, which introduced to the local public the successor in the Conservatory's teaching body of the late Stuart Mason.

Albert Vincent, pianist, of Denver, Colo., a candidate for the degree of Bachelor of Music in 1930 in the collegiate department of the New England Conservatory of Music, gave a recital in George W. Brown Hall, on Dec. 9, as one of the requirements toward his degree. A modern work selected by Mr. Vincent for his program was "The White Peacock" of Griffes. He performed the Etude in B Flat Minor by Szymanowski, pieces by Mendelssohn, Schumann, Chopin, Debussy and Ravel and ended his concert with the Liszt Etude de Concert in F Minor.

W. J. P.

which he has orchestrated with a master hand, Arbos was greeted by a most enthusiastic ovation.

After the concert the Women's Committee and the Auxiliary of The Cleveland Orchestra entertained at a supper party at the University Club in honor of Señor and Señora Arbos.

MARGARET ANDERSON

Chicago Musical College to Award  
Three Scholarships

CHICAGO, Jan. 5.—The Chicago Musical College will hold its scholarship examinations in the middle of June. There will be three scholarships awarded. The first one is two private lessons weekly in all classes for the summer. Number two, four classes weekly. Number three, two classes weekly. The summer master school will run six weeks, from June 23 to August 22.



## Works of Glazounoff and Tansman in Chicago's Orchestral Concerts

CHICAGO, Jan. 5.—Guest composers and conductors brought novelty to the programs of the Chicago Symphony Orchestra during the two last weeks' span. At the concerts of Dec. 20 and 21, Alexander Glazounoff was listed to present an entire program of his own compositions. Sudden illness, however, prevented the composer from appearing on Saturday night, his place hastily being taken by Eric De Lamarter, who distinguished himself by his easy mastery of a difficult situation. The program:

|  |              |
|--|--------------|
| Triumphal March, Op. 40.....                       | } Glazounoff |
| Prelude from Suite, "The Middle Ages," Op. 79..... |              |
| Violin Concerto, A minor, Op. 82.....              |              |
| Jacques Gordon, soloist                            |              |
| Symphony, No. 6. C minor, Op. 58.....              |              |

Considerable interest was shown in the opportunity to hear at first hand the musician whose compositions have been performed more often than any others on Chicago Symphony programs. As is so often the case with composers, he proved an undemonstrative interpreter of his own works, seeking more to set them forth clearly and accurately than to move his hearers with any message they might contain. He might have spared both his audiences—and himself, doubtless—the "Triumphal March," which was written on commission for the Chicago World's Fair of 1893, a piece founded on that good but untractable melody, "John Brown's Body." Yet in the rest there was much to admire and enjoy, and of the latter quality the audience gave irrefutable evidence. The Saturday night audience was greatly disappointed that Mr. Glazounoff was unable to appear, but few took advantage of the offer made from the stage to refund the admission price. Mr. De Lamarter took charge of the program without rehearsal, and showed himself as expert.

Mr. Gordon, in his last season in the concertmaster's chair he has occupied for eight years, proved again his great talent. The first half of the Concerto he played with a beauty of tone and depth of feeling that gave to the music a spontaneity hardly native to it. The final section, with its difficult double stops and rapid harmonics, he tossed off with ease.

### Tansman Works Heard

At the two succeeding programs, Mr. De Lamarter again conducted, Mr. Stock being on a mid-winter vacation, and Alexander Tansman both played and conducted his own compositions. At the concerts of Dec. 27 and 28 the following program was played:

|                                     |             |
|-------------------------------------|-------------|
| Prelude to "Hansel and Gretel"..... | Humperdinck |
| Symphony, E flat major.....         | Mozart      |
| Concerto for Piano, No. 1.....      | Tansman     |
| Alexander Tansman, soloist          |             |
| Symphony in A minor.....            | Tansman     |
| Mr. Tansman conducting              |             |

At the Tuesday concert of Dec. 31, the program was as follows:

|                                  |           |
|----------------------------------|-----------|
| Overture to "Anacreon".....      | Cherubini |
| Petite Suite.....                | Debussy   |
| (Orchestrated by Henri Busser)   |           |
| "The Sorcerer's Apprentice"..... | Dukas     |
| Concerto for Piano, No. 2.....   | Tansman   |
| Alexander Tansman, soloist       |           |
| Overture Symphonique.....        | Tansman   |
| Sinfonietta.....                 | Tansman   |
| Danse de la Sorcière.....        | Tansman   |
| (The composer conducting)        |           |

The survey of Mr. Tansman's music provided by these two programs was

comprehensive. Like an equally large glimpse of any other composer's music, there were good and bad, dull and lively moments to be discovered. At its best it is some of the most expert yet contrived in the contemporary manner. At its worst it is soporific as only music after the extreme modern formula can be. In the former category we would place both concertos, the "Danse de la Sorcière" and parts of the symphony. In the latter class falls most of the remainder, for there is not much middle ground to the Tansman output.

Mr. De Lamarter profited by one of his infrequent opportunities, disclosing his familiar scholarly manner and his aptitude for searching out episodes of brightness and charm in the music.

A. G.

## MEXICAN ORCHESTRA TO TOUR HERE NEXT SEASON

Group Led by Pablo Marin Booked for  
Countrywide Concerts—Will  
Present Novel Music

The Orquesta Charro Mexicano (Mexican Charro Orchestra) is being booked for a nationwide tour starting in October, 1930, under the personal management of Kyle S. Crichton, well known concert manager and writer of Albuquerque, New Mexico.

The Orquesta Charro is made up of the finest of the musicians of the celebrated Tipica group of Mexico City. It is directed by Pablo Marin, said to be one of the leading conductors of that country. Felipe Delgado, singer and dancer, and the Marin Brothers Marimba Band, are being featured.

Dates have been arranged in Town Hall, New York, with Elizabeth Cueny, St. Louis, and Bertha Ott, Chicago, and with thirty clubs and organizations in the Southwestern states. The principal cities of Texas, Oklahoma, Kansas and Missouri have engaged the Orquesta Charro, and the East is now being booked.

"The Tipicas which have gone before," announces Mr. Crichton, "have been entertaining and enjoyable, but they have not been Mexican. They have been imitation Spanish and imitation European. This is a great misfortune both from the standpoint of Mexico and of this country. In my view, Mexico is the next great artistic nation. It is being revealed in the paintings of Diego Rivera and Orozco, and in the music of such men as Carlos Chavez. There are a strength, power and originality about Mexican art such as was brought to us by the early Russians. The Orquesta Charro will bring that to the United States for the first time."

## Chicago Opera to Give First "Fidelio"

CHICAGO, Jan. 5.—Beethoven's opera "Fidelio," never before produced by the Chicago Opera, has been announced for performance on Jan. 17. Egon Pollak will direct, and the leading rôles will be taken by Frida Leider, René Maison, Robert Ringling and Alexander Kipnis.

A. G.

## Opera in Chicago

(Continued from page 3)

cumulative interest. It is music admirably carpentered, but seldom of apposite expressiveness of mood, incident or character. That it is effective in the theatre is principally because the composer has always remembered that opera is to be sung, and has consistently provided the singers with a vocal line thoroughly Italian in character and he is ever mindful of what the human voice may happily conquer in the way of difficulty.

### Success for Singers

Though the work as a whole was somewhat coolly received by an audience more intent on later and livelier celebrations, the success of Rosa Raisa in a new rôle was indubitable. Historically it was the most detailed and resourceful exhibition she has ever vouchsafed this public. The music was very well suited to the Raisa voice, being dramatic and largely in the upper register.

Successful, too, was Antonio Cortis in the not entirely sympathetic rôle of Mateo. His music, like that of the soprano, was uniformly grateful, a circumstance of which his fine voice took every advantage.

Roberto Moranzoni conducted, and is to be credited with having painstakingly prepared a score that only in part repaid his labor. The action, under the direction of stage manager Charles Moor, was striking enough for him to be given a warm round of applause on appearing before the curtain. The settings of Julian Dové were colorful.

### Hallie Stiles' Début

"Lohengrin," with but one change in cast from the production which was one of the outstanding events of last season, was given on Dec. 19. A new Elsa, in the person of Hallie Stiles, who made her Chicago début on this occasion, added materially to the interest of the revival.

Despite the questionable wisdom, or even fairness, of forcing a young singer, trained in the French tradition, to make an important début in a rôle and in a language which she had never sung before, Miss Stiles came through the ordeal with much more than a casual success. She is one of the most beautiful young women who has ever walked the Civic Opera stage. As for the vocal aspects, the one reasonable objection is that the voice was somewhat too slender for the dramatic requirements of the music. Yet the judgment and sound skill of the young artist was nowhere more in evidence than in her obvious realization of this fact, and her determination not to force her voice beyond its natural capabilities. In consequence, the tone was always pleasant, the pianissimo exquisite, the pitch invariably accurate, and the carrying properties of the voice, by reason of its purity far in excess of some of the heavier voices with which it was forced to compete.

René Maison repeated his satisfying interpretation of the title rôle, so widely acclaimed last season, and, if anything, better this year for many added details. Maria Olszewska was an Ortrud of flaming fury, and Alexander Kipnis a splendid King Henry, although the combination of crown and coat of mail which he wore in the first act are open to question. Robert Ringling has his best rôle in *Telramund*, again

achieving a roundly deserved success. Egon Pollak conducted, with the same exemplary results that have consistently marked his leadership this season.

### "Don Giovanni" Returns

While New York discusses the pros and cons of its "Don Giovanni," Chicago was again permitted to enjoy the proved merits of the Civic Opera's production of the Mozart masterpiece on Dec. 25. Vanni-Marcoux was the Don, dashing in action, John Barrymoresque in appearance, and always the dominant figure of every scene. As Donna Anna, Frida Leider sang with her customary superb art, an art that embraces the difficulty of the Mozart style quite as readily and as satisfactorily as it does that of Wagner. Edith Mason's fresh, lovely singing was as efficacious as ever in realizing the immortal charm of the Zerlina music. Hilda Burke sang very well as Donna Elvira, even though her opportunities were lessened by the excision of the principal aria. Charles Hackett was at his best as Don Ottavio, singing with a suavity and grace that the audience was not slow to appreciate. Virgilio Lazzari was a pillar of strength to this production, as he is to every other in which he appears. Also endowed by the comic muse, Vittorio Trevisan stamped his portrayal of Masetto with something akin to genius. The firm, virile voice of Chase Baromeo made his short assignment as the *Commendatore* seem all too brief. Maestro Polacco conducted an obedient orchestra that reacted to his verve and enthusiasm. Certain tempi, however, encroached on debatable ground.

### A Dramatic "Tosca"

The "Tosca" of Dec. 26 had Claudia Muzio and René Maison new to the cast of the previous performance. The rôle of the Roman singer gives Muzio some of her best opportunities, since it calls for singing of the first order, as well as dramatic ability. And Miss Muzio is a splendid actress. Pitted against the powerful *Scarpia* of Vanni-Marcoux, the conflict was one of two superb artists of the theatre, perfect masters of what does and does not register on the stage, yet all the while giving the impression of spontaneity and abandon. Mr. Maison sang his first performance of *Cavaradossi* with ample vocal resource.

Changes also marked the "Rigoletto" of Dec. 28. Margherita Salvi, the young Spanish coloratura, who was first heard with the company last season, returned to give her first performance of the season as *Gilda*. She is young and graceful, and vocally effective in the florid passages, which she delivers with ease, certainty and brilliance. Giovanni Inghilleri, the new baritone, assumed the title rôle, acquitting himself of its responsibilities in the capable manner of one thoroughly routinized in the ways of the Italian school. Coe Glade, Charles Hackett and Virgilio Lazzari sang the other leading rôles, as in the first performance.

"The Barber of Seville," always a safe bet, pleasantly diverted the customers on Jan. 1. A new tenor, Giovanni Manuritta, enlivened the occasion and won a favorable reception from the public. He is young and might justly be described as handsome. Although under the obvious handicap of nervousness, he disclosed himself as the possessor of a light, extremely flexible lyric voice, managed with artistic care. Miss Salvi was the *Rosina*.

ALBERT GOLDBERG



## Opera at the Metropolitan

(Continued from page 10)

fective rendition of the "Table" aria. She had many curtain calls, including a number after the opera. Beniamino Gigli was Des Grieux, one of his best parts, to which he brought on this occasion a mellow vocalism of the finest sort. Mario Basiola was a competent, if not outstanding, Lescaut; and Leon Rothier a distinguished Count Des Grieux. Others in the large cast were Mmes. Doninelli, Egner, Flexer and Gola, and Messrs. Bada, Cehanovsky, Ananian, Windheim, Gabor and D'Angelo. Louis Hasselmans led the generally smoothly moving performance. K.

### "Tannhäuser"

The best singing of the Metropolitan's second presentation of Tannhäuser, Dec. 23, was done by Lawrence Tibbett in the "Evening Star" song in the third act, and by Walter Kirchhoff, taking the title rôle for the first time this year, in his long narrative of despair immediately following. Until then Mr. Kirchhoff's rugged tenor had a noticeable edge which marred the effect of its strength and fullness. Tibbett's easy delivery made his soft-textured voice a delight. Maria Jeritza was again a sumptuous Elizabeth, slightly strident in attacking her high notes. And as usual, Editha Fleischer, taking a small rôle, this time that of the shepherd, polished it off by her fine acting and sweet voice, so that it lingers as one of the pleasantest moments of the opera. Artur Bodanzky conducted. Z.

### Galli-Curci Returns

The seasonal reëntry of Amelita Galli-Curci was accomplished as Rosina in "The Barber of Seville" before a large audience on the evening of Dec. 26. The noted soprano was thus cast in one of her favorite roles and one which enjoys much popularity with her hearers. As usual, she lent to the florid airs of this opera a winning vivacity and silvery clarity of tone, and projected the roulades and staccato effects of the old score with accomplished dexterity. In the Lesson Scene, she added the "Shadow Song" from "Dinorah" and "Home, Sweet Home." Mr. De Luca's Figaro was aristocratic vocally and as smoothly sung as is customary; Mr. Tokatyan was fluent in the tenor airs of Almaviva, and Mr. Pinza, in particular gave a capital buffo performance as Don Basilio. Mr. Malatesta was the Dr. Bartolo, Miss Wakefield was the Berta. Mr. Bellezza conducted an energetic performance. C.

### Ponselle in First "Chenier"

Miss Ponselle's second appearance of the season was made on the evening of Dec. 27, as Madeleine in "Andrea Chenier," which had its first performance of the season on this occasion. Her singing in this familiar part exhibited warmth of tone and intensity of utterance. Few, if any, traces of her recent indisposition were evident. She had a particular success in the final act, to which she summoned all her vocal resources. Mr. Lauri-Volpi sang with much force and tonal intensity in the striking duet with the soprano. Mr. Danise, as Gerard, was robust and telling in his vocal performance. Others heard were Mme. Bourskaya as the Countess; Miss Flexer, who gave a good performance in the Old Woman's brief scene; E. Ludikar as Mathieu,

and Mr. Gustafson as Fouquier. Mr. Bellezza conducted. The audience was large and demonstrative. B.

"Manon Lecaut" on the afternoon of Dec. 28, marked Frances Alda's farewell, as reported elsewhere. Others in the gala performance were Miss La Mance and Messrs. Gigli, De Luca, D'Angelo, Tedesco, Bada, Cehanovsky, Gandolfi, Windheim and Pasero. Mr. Serafin conducted.

"Lohengrin," on the evening of Dec. 28, had an effective cast including Elisabeth Rethberg as Elsa, Margaret Matzenauer as Ortrud, Rudolph Laubenthal as Lohengrin, Gustav Schuetzen-dorf as Telramund, William Gustafson as the King and Everett Marshall as the Herald. Karl Riedel conducted.

### Metropolitan Benefit Concert

Nine of the company's stars assisted at the benefit concert given for the emergency fund of the Metropolitan Opera Company, Dec. 29. Edward Ransome, after singing the principal air from "Aida," sang a trio from the Verdi opera with Charlotte Ryan and Lawrence Tibbett and in a trio from "Trovatore" with Elisabeth Rethberg and George Cehanovsky. Mme. Rethberg gave several Wagner songs with orchestral accompaniment, and an air from Verdi's "Masked Ball." Mr. Tibbett sang solos from "Tannhäuser" and "Falstaff," Marion Telva an air from "Don Carlos"; Rudolf Laubenthal, one from "Siegfried"; and Ezio Pinza, one from Verdi's "Nabucco." Phradie Wells with Mmes. Ryan and Telva, sang the Rhine Daughters' trio from "Die Götterdämmerung." Wilfred Pelletier conducted. V.

### The Second "Luisa Miller"

The second hearing of Verdi's "Luisa Miller" on the evening of Dec. 30 was given before a crowded auditorium. The cast was the same as at the première except that Miss Swarthout replaced Miss Telva, indisposed, as Federica. Miss Ponselle was in excellent voice as the heroine. Others heard were Miss Doninelli, Messrs. De Luca, Lauri-Volpi, Ludikar, Pasero and Paltrinieri. Mr. Serafin led the operably. B.

### A Special "Rigoletto"

"Rigoletto" had a first hearing this season in a special benefit performance on New Year's eve, for the Knickerbocker Hospital. Mme. Galli-Curci was a brilliant Gilda, and had ovations for "Caro Nome" and other arias. Gigli was a fine-voiced Duke, and De Luca, in the title rôle, a very effective protagonist. Others heard were Mmes. La Mance, Egner, Falco and Tomisani and Messrs. Gigli, Danise, Rothier, Ananian, Picco, Bada and Gandolfi. Mr. Bellezza conducted. B.

### "Die Meistersinger"

For the third "Meistersinger" of the season, Walter Kirchhoff took Walther's part at an hour's notice, due to the sudden indisposition of Rudolf Laubenthal. His voice was neither as sonorous nor as free as it had been in projecting Tannhäuser. He was frequently lost in the strains of Artur Bodanzky's orchestra. Friedrich Schorr, a well-padded Hans Sachs, made his first appearance of the season in New York, singing with warmth and humor. Grete Stueckgold, in conversation with the conniving shoemaker

## FRIENDS GIVE "ELIJAH"

Mendelssohn's Oratorio Sung in German Under Bodanzky's Baton

Mendelssohn's "Elijah" was the masterpiece which on Sunday afternoon, Jan. 5, was accorded Mr. Bodanzky's Procrustean method so that the devotees might arrive at the concert at the hour of 4. Once more Mr. Bodanzky cut the score to accommodate it to the late hour of beginning.

The performance was one so out of joint as regards authentic tempi and oratorio style as to deserve no comment. Among the amazing things were the omission of the choral recitative "The Deep Afford No Water" (one of the outstanding features of the work), the duet with chorus "Lord, Bow Thine Ear to Our Prayer"; "Cast Thy Burden Upon the Lord"; "Be Not Afraid"; and the dramatic "Baal, We Cry to Thee"; to say nothing of improving on Mendelssohn by having all the cellos play the obbligato in "It Is Enough," a procedure totally ineffective.

Of the soloists Elisabeth Rethberg and Paul Althouse were the best. Mme. Rethberg's "Hear Ye, Israel" had power and distinction. The Allegro was much too fast, not her fault, but that of the conductor, who was doubtless responsible for Miss Telva's singing of "O, Rest in the Lord," Allegretto. It is marked Andantino, but tradition has long since established it as a slow Andante. In excellent voice Mr. Althouse scored in "If with All Your Hearts" and the other music assigned to him. He has a fine understanding of this music and his diction was as clear as his vocalization was skilful. There were impressive things in Mr. Schorr's singing of the title part—for those who had never heard David Bispham. The supplementary solo quartet included Louise Lerch, Dorothea Flexer, Max Bloch and Dudley Marwick.

As for singing "Elijah" in German in New York, one need only cite the fact that Mendelssohn, although he composed it in German, rushed it off to England to be translated by Bartholomew and heard for the first time at Birmingham on May 23, 1846, in English and that it is our tradition in the United States of America that the oratorio be sung in English. It is also high time that the Friends realized that with few exceptions oratorios are best sung by oratorio singers, not by opera singers. A.

and plotting elopement with her Walther, did some of the most satisfactory singing of the evening.

### "Carmen" for New Year's Day

Though the rôle of the fickle gypsy has not been the happiest of Maria Jeritza's characterizations, the Metropolitan can always be sure of a capacity throng when her Carmen is announced. The special New Year's day matinée was no exception. The soprano was called before the curtain many times, as was Giovanni Martinelli who was in admirable fettle as Don Jose. Ezio Pinza was a distinguished Escamillo. Grace Moore sang most of Micaela's music with sympathy and real beauty of tone. Aida Doninelli, Dorothea Flexer, Louis d'Angelo, George Cehanovsky, Angelo Bada and Millo Picco were other members of the first "Carmen" cast of the season. Mr. Bellezza conducted. B.

## Concerts and Recitals

(Continued from page 37)

Eleanor Marum, Soprano

Into a song recital of exceptional variety and interest, Eleanor Marum, soprano, in Town Hall Jan. 4, inserted a charming new song by George Gershwin, "In a Mandarin's Garden." A setting to an original poem by the composer's brother Ira, its modern harmonic progressions are kinder to the voice than they are in most songs of this school. Miss Marum also included two of her own songs, "My Heart is a Lute," and "Stars." Handel, Scarlatti, a first New York performance of Respighi's "Crepuscolo," and Cimara, made up her first group; Lieder by Schumann, Schubert, Schoenberg, and Marx, the second; and the fantasies of Szulc, Debussy, Fourdrain and Poldowski, the third. Possessing a voice of intrinsically good and distinctive quality, not consistently well used, Miss Marum was received warmly, and her stage banked with floral approval. Carroll Hollister, a fleet-fingered and understanding accompanist contributed much to the pleasures of the evening. F.

Austin Conradi, Pianist

An earnest and well equipped musician, Austin Conradi, pianist, gave a formidable program in the Guild Theatre, Jan. 5. It included Two Chorale Preludes "Nun komm der heiden Heiland" and "In dir ist Freude," by Bach-Busoni, the Brahms E Flat Minor Intermezzo Opus 118, No. 6, the Beethoven F Minor Sonata Opus 57, Franck's Prelude, Aria and Finale, "Legend and Mardi Gras" by George F. Boyle, Henri Oswald's "Il Neige" and "Poissons d'or" and "L'isle joyeuse" by Debussy. His playing was clean-cut, his tone sonorous, his interpretation commendable. F.

Roland Hayes, Tenor

Roland Hayes, on the eve of his departure for a tour of the Pacific coast, sang to a large and enthusiastic audience in Carnegie Hall, Jan. 5. After an initial nervousness, the negro tenor projected his fine rich voice in his customary intelligent and exciting manner. Songs by Bononcini, and Handel, old English airs by Arne and Howard, German lieder by Brahms preceded the groups of spirituals. Percival Parham, ably seconding the artist at the piano, received acknowledgement from the audience. D.

Katherine Bacon, Pianist

With her characteristically intelligent artistry, Katherine Bacon, English pianist, played Brahms, Couperin, Debussy, Albeniz and Chopin, in Town Hall, Jan. 5. She opened her program with the massive Brahms Sonata in F Minor Opus 5. Five Couperin sketches, "Soeur Monique," "Les Papillons," "Les Barricades Mystérieuses," "Le Bavolet Flottant" and "Les petits Moulins-à-Vent" rippled from her fingers with a classic clarity and a pagan swiftness. There were limpid interpretations of Debussy's "La Cathédrale Engloutie," "La Fille Aux Cheveux de Lin," and "Minstrels," and a fine treatment of the compelling rhythms of the Triana from Albeniz' "Iberia." She closed with a Chopin group in her restrained romantic manner, the E Major Scherzo, Opus 54, the C Sharp Minor Mazurka Opus 41, No. 1, the F Major Nocturne, Opus 15, No. 1, and the A Flat Polonaise Opus 53. A large audience responded warmly. F.



## Prokofieff Finds Russia's Music Thriving

Composer, Returning to United States After Tour of Native Land, Tells of Interesting New School of Composers in Land of Soviets—Miaskovsky Assigned Place of Leader in New Pantheon of Slavic Music—Younger Figures Show Much Talent

MUSIC of real beauty and significance is being written by the younger generation of composers in Russia today, and lasting credit for that is due to the Soviet Government, for the aid and encouragement it offers its creative artists, according to Serge Prokofieff, Russian composer-pianist, who has just arrived in New York for his fourth visit to this country since the Great War.

"I was in Moscow about six weeks ago," Mr. Prokofieff informed us, "and so I can tell you about our newer composers, as you request.

### Miaskovsky's Latest Works

"But first let me speak of Nicolai Miaskovsky. He is not one of the younger men, but he is the most prominent figure in musical Russia today. Some of his works, which include ten symphonies, have been heard in America, played by your great orchestras.

"Miaskovsky's latest compositions are three suites for small orchestra—a Sinfonietta for strings, a 'Lyrical Concertino,' and another symphonic piece, the title of which I can't remember. They were played for me, during my recent visit to Moscow, in an arrangement for two pianos, eight hands, and proved most delightful conceptions. They are written in—how do you say?—a more easy-to-accept, anything but involved, way. Perhaps they will be heard next season in America, for they are of great musical worth.

### Interesting New Figures

"Very much in vogue in Russia today is Dimitri Shostakovich, a young man of twenty-three. He is the composer of a comic opera, 'Le Nez' (The Nose), which is scheduled for production in Moscow and Leningrad this season. He has also composed orchestral and piano pieces, and other works. Unfortunately, he is known in America by his early symphony, not one of his best compositions. He is decidedly brilliant in his orchestration and has an astonishing fund of inventiveness, but what is missing in his creations is musical substance or inspiration.

"A very talented young Russian boy, also in his early twenties, is Oborin. Besides being a brilliant pianist—he received first prize at a recent international competition at Warsaw, to which he was sent—he shows great promise as a composer. His first compositions I did not care to play, because they were quite crude; but his later ones, still in manuscript, are really unique, full of originality. Vissarian Shebalin, another youthful composer, is also very serious and bears watching.

"I must call attention to two young countrymen of mine who are not living



Serge Prokofieff, Russian Pianist-Composer. Inset, Mr. Prokofieff with His Wife, Lina Llubera, Soprano, and Their Two Sons

in Russia. First, Vladimir Dukelsky, at present in New York. He is the composer of two symphonies, one of which has been performed by the Boston Symphony Orchestra under Koussevitzky. Dukelsky has tremendous talent and a distinct gift for melody. It only remains for him to improve his knowledge of orchestration, for at present his deficiency in this respect robs his wealth of musical ideas of much of their effectiveness. I feel sure, however, that he will go far.

"The other 'expatriate' is Nabokoff, who lives in Paris. He has written a symphony which was greatly praised by Stravinsky and myself. It was recently performed with success in Brussels, and it should be heard before long in the United States.

"Both Dukelsky and Nabokoff are about twenty-five years of age, and both were protégés of the late Serge de Diaghileff, director of the Russian Ballet, who commissioned them to write dance dramas for him. Later they naturally became engrossed in music in the symphonic form."

We asked Prokofieff how Igor Stravinsky was regarded in the land of the Soviets, and he replied: "Although Stravinsky prefers to live abroad, not subscribing to the tenets of the new régime, his music is played and listened to with intense interest in the cities of Russia. He is considered a great master, although the preference is unanimously for his earlier and more lyrical works.

### Radio in Russia

"It was my privilege," Prokofieff concluded, "to direct over the radio a performance of my new Sinfonietta on my recent visit to my homeland. It was the only concert I gave in Moscow. I could not play the piano because of an injury to my hand which I received as a result of a recent automobile accident in the south of France.

"Radio is playing a great part in the education of the Russian people, musically and otherwise. This tremendous power for good is under the direction of the State and reaches the remotest corners of an enormous terri-

tory, even to the steppes of Siberia, by means of public receiving stations supplied by the Government. And what other civilized country has more widely scattered communities than Russia!"

On his present tour of America, Prokofieff will give joint recitals with his wife, Lina Llubera, soprano, who interprets his songs. They will be heard this season in far-flung points—from New York to San Francisco and from Canada to Cuba.

CAMERON EMSLIE

## NEIGHBORHOOD GROUP PLANS DANCE DRAMAS

To Present Works by Rabaud, Loeffler and Janssen with Aid of Cleveland Orchestra

The Neighborhood Playhouse, under the direction of Irene Lewisohn, will produce dance pantomimes based on "A Pagan Poem" by Charles M. Loeffler, "New Year's Eve in New York" by Werner Janssen, and "La Procession Nocturne" by Henri Rabaud, assisted by the Cleveland Orchestra, Nikolai Sokoloff, conductor, in New York on Feb. 21, 22 and 23.

This year the Manhattan Opera House, built by Oscar Hammerstein, is to be torn down. Therefore this theater, which was the scene of these productions in the last two seasons, will not be available. The theater at which these productions are to be presented will be announced later.

Last season Richard Strauss' tone-poem, "Ein Heldenleben," and Ernest Bloch's Symphony, "Israel," which was also given in 1928, were presented by the organization.

The artists who appeared in the two previous symphonic productions will be in this year's program. Each of the compositions will be given for the first time on any stage in the Neighborhood production.

Rita Neve, English pianist, following her Chicago and New York recitals, will play in Boston on Jan. 13 and in Augusta on Jan. 15.

## EUGENE GOOSSENS MARRIES

Rochester Conductor Weds Music Student in Detroit

DETROIT, Jan. 5.—Eugene Goossens, conductor of the Rochester, N. Y., Philharmonic Orchestra, and Janet Lewis, former Eastman School student, were married this morning in the chapel of the North Woodward Congregational Church here.

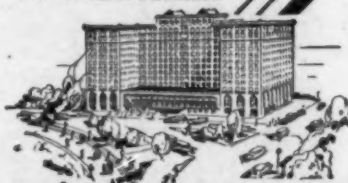
The bride's parents, Mr. and Mrs. Leo D. Lewis; Jefferson B. Webb, manager of the Detroit Symphony Orchestra, and Mrs. Webb; A. J. Warner, Rochester music critic, and Arthur William were the only guests at the ceremony, which was followed by an informal luncheon. In the afternoon Mr. Goossens directed the Detroit Symphony Orchestra as guest conductor, after which he and his bride departed for a wedding trip before returning to Rochester.

The bride is twenty-one years old and for several years has been studying the piano at the Eastman School of Music, Rochester, having been for some time the pupil of Pierre Augeras. Mr. Goossens is thirty-seven and one of the outstanding modern composers. He came to the United States in 1923 at the invitation of George Eastman to conduct the newly organized Rochester Philharmonic Orchestra. Mr. Goossens has won wide recognition for his compositions, his opera, "Judith," having its premiere in London last summer. He has served as guest conductor of the New York Symphony, Boston Symphony and Detroit Symphony Orchestras, as well as the Los Angeles Philharmonic.

## Amy Ellerman is Guest of Honor at Social Events

In addition to her regular concerts and oratorio performances in December, Amy Ellerman, contralto, has appeared in a number of social engagements. She was presented by Mr. and Mrs. Arthur Curtiss James at their annual Christmas Eve entertainment to some 250 guests at their home on Park Avenue, New York. On Dec. 20 she received an ovation, singing at the Christmas celebration of the Salma-gundi Club of New York.

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